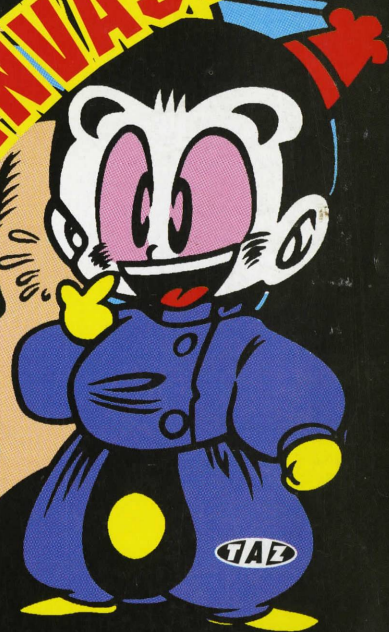
FLIPSIDE

NO. 85 JULY/AUGUST 1993 $2.50

BOREDOMS

5678'S
BRUTAL TRUTH
CHAOS U.K.
DOA
DOWN BY LAW
EGYPTIANS
EMBRYONICS
FAITH HEALERS
FLUID
GITS
GUMBALL
JAWBOX
LOVE BATTERY
SUB POP
SUPERSUCKERS
TAV FALCO
TAZ
UFO EXPO
LUBRICATED GOAT
TEENGENERATE
STAR PIMP
NEW FAST AUTOMATIC DAFFODILS

JAPANESE INVASION



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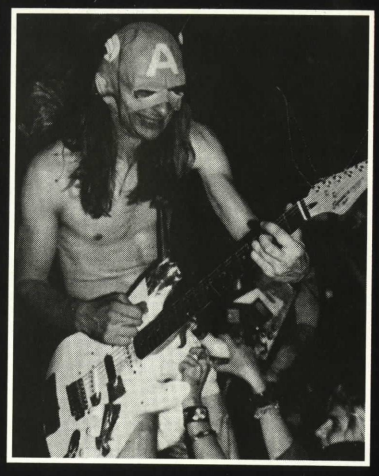

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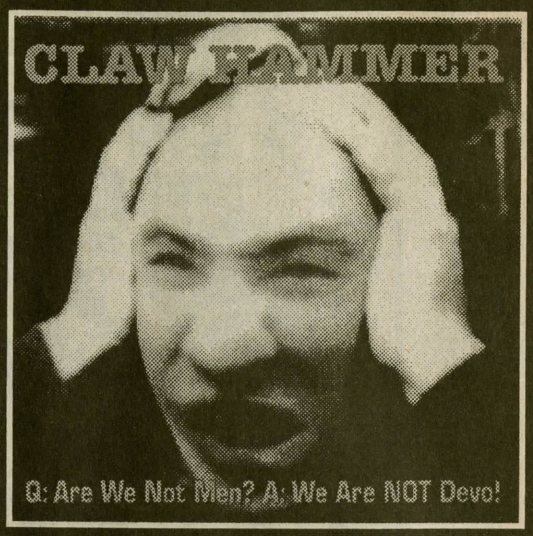

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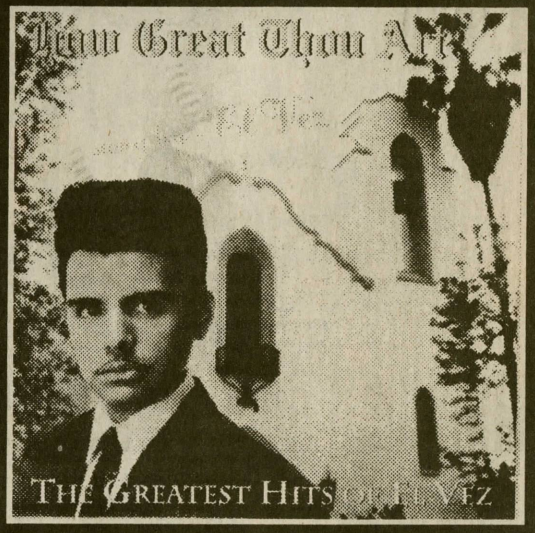

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FLIPSIDE

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SUBSCRIPTIONS

All subs are for 6 issues (1 full year!).
Please list the issue you want your sub to start with and remember, we come out bi-monthly.
- U.S. subs are $10.00.
- Canada or Mexico/S.A. $25.00
- Europe or Asia $35.00
- Australia, Japan, etc. $40.00



BACK ISSUES

46 - 53, 55 - 85.
- U.S. $2.50 each.
- Canada or Mexico $3.00
- Europe or Asia $4.00
- Australia, Japan, etc $5.00

CATALOG

Details of all our shit is in our monthly catalog! Descriptions of everything plus news! All for one 29 cent stamp, or IRC.

VIDEO

Gary Indiana swears he's gonna edit a new Flipside Video from our backlog of footage!!! Stay tuned!!!

AD INFORMATION

DEADLINES:

For issue #86 - Friday August 20th
#87 Friday October 22nd
#88 Friday December 17th

Sizes and prices:

Sizes	(wide x high)	INDIES*	MAJORS
Inside covers	7 1/2"W x 10"H (multi-color prices on request)	$250.00	$450.00
Full page	7 1/2"W x 10"H	$200.00	$400.00
1/2 page	7 1/2"W x 5"H	$100.00	$200.00
1/4 page	3 3/4"W x 5"H	$50.00	$100.00
1/6 page	2 1/2"W x 5"H	$30.00	$60.00
Bus. card	3 1/2"W x 2"H	$20.00	$40.00
Classified	(Per 40 words)	$2.00	$2.00

REQUIREMENTS:

1. Send payments with ads!
2. Make ads the right size and orientation!
3. Use BLACK ink on all art.
4. Halftone all photographs with 85 line screen.
5. Deadlines are only when we EXPECT to be filled up with ads. That day is ALWAYS sooner than later - so don't wait until the last minute, get them in quick to reserve space!!
6. Do not send transparent film or negatives, send stats.
7. * "Indy" meaning INDEPENDENT of major label distribution, major label accounting, major label billing etc...

Rodney On The Roq's Top 20 Requests



Rodney Bingenheimer with David Bowie June 1993. photo by Iman

Rodney can be heard on KROQ every Sunday 10PM - 1 AM and Monday thru Friday with his "Pick to Click" with Doug The Slug at 8:35 PM.

1. Shampoo "Blisters and Bruises"
2. Kinky Machine "Shockaholic"/ "Glitter Bullets"
3. Bratmobile "Polymouth" CD
4. Supersnazz "Sometimes"
5. Teenage Fanclub "Radio"
6. Neds Atomic Dustbin "SATURDAY Night"
7. Senseless Things "Too Much Kissing"
8. Dramarama "I Don't Feel Like Doing Drugs" / "Hey Betty"
9. Clover "Numb"
10. Duran Duran "Fallen Angel"
11. Ethyl Meatplow "Suck"
12. Beach Boys "San Miguel"
13. Bad Religion "Kerosene"
14. Sebadoh "Sister"
15. Redd Kross "Switch Blade Sister"
16. 5678's "Edie Is A Sweet Candy"
17. Babes In Toyland "He's My Thing"
18. Opium Den "Renaissance"
19. Scrawl "Clock Song"
20. Carol and Cheryl "Go Go GTO"

On the cover: TAZman Jim Evans' fantastic art depicting this issues Japanese invasion theme.

Quote of the issue: "My own mind is mine to drive in lanes that aren't allowed" - Kat Bjelland

TRIVIA

It seems like everyday more and more bands are going soft in hopes of commercial success. Their sounds are becoming more mainstream rock sounding, their lyrics are voluntarily censored, who they play too/for doesn't matter any more, their performance is predictable. Like him or not, GG Allin was pushing that envelope in the exact opposite direction. You didn't have to like what he did, but the sheer force of his approach was inspirational. The man definitely set new limits to just how far you can go with rock'n'roll and performance art, limits that will not be met in the near future, if ever. Now GG is dead, but will hardly be forgotten. He's left behind him a legacy that will keep people spinning stories of his infamous shows for decades - and all of those stories will be true. It's scary to think what will happen now, no one even comes close to filling his shoes, nobody probably wants to. Hopefully the envelope GG pushed will get filled in with some daring bands and not just flap back into our faces.

On the other hand, I guess a lot of you are tired of hearing about the guy. Martin McMartin was hoping that if Kurt and Courtney would commit a double suicide then our letters section would get interesting again! Anyway, on to other matters...

Last issue I fucked up like I always do and lied about a few things. First off in the Robert Williams interview the photo of "Hipster Loft Party" is actually a Pizz painting, not one of Robert Williams. Sorry Pizz, duh... Secondly in the live reviews section the photo labeled "Rocket 88" was really of the Living End.

There are still some Wax CD's left in the "Wax Nose" contest. Send in a picture of your nose and get a free Wax "What Else Can We Do" CD. Send your entries to Flipside c/o Martin McMartin. Your nose doesn't even have to "look good", ok!

Well, this issue of Flipside marks our 16th anniversary, oh, it seems just like yesterday! And if you've noticed this is the thickest issue ever. 156 pages! But that might change back to our more standard size of 128. Just wanted to give you a Birthday bonus! This is the hardest working, most fanatical and fucked up staff ever and their writing just cannot be contained. I hate to get back logged too much so each issue just gets jammed tighter. This is also our biggest press run, so things are moving along nicely. Cheers - Al

(Below: Photos from Kayton's personal GG scrap book - the sign someone hung on Zed records that morning and GG (born Jesus Christ Allin) in San Diego.



POETRY

EDITED BY POOCH

Prophecy
by Ken Jones

I admire intensity
The quest for cerebral celebrity
Feeding rumbling hungers
Of understandable origin.
The fuse that drove his flowering
To a time-lapse picture burn-out,
The lens of poetic resolution
Lost in too-clear focussing.
Another Welchman dead from drink.

My ancestory is also Welch,
My father's father
Who I never knew
Or barely heard about,
Cut rock
To make his mark,
Mount his buck,
He made cornerstones,
Poured foundations
He could never know
Would survive in
Umbilically tied
Memories
Of an unknown grandson
Who constructs skyscrapers of syllables
Catwalking between a restful balance,
An overarching acceptance;
Or a vile repulsion
That words and stone
And these electric mental impulses
Are cut from the same quarry.

"Love Song"
by Logan

i could kill you
it's just a feeling
to see your neck snap
hanging from the ceiling
or maybe some poison
watching you gag
foaming at the mouth
like the dog that you are
nice slow strangulation
with a guitar chord
eyes popping out
rolling around on the floor
or i guess i could
make it look accidental
what do you think
midnight swim in the drink
car over the cliff
bursting into flames
only your dentist
could recognize you now

Devotion
by Kazianna Hesh

Summer, fall, and winter solstice,
The moon fades into sun turned hills of gold
And still waters reap the harvest of the tides.
Full eyes, dark eyes;
Wet sky colors fill the dawn.

Summer grasses fading dry,
The heat of drought brings hardened soil.
Balance calls the earth to grow again:
Dark earth, rich earth;
Life from seeds of death.

Connie
(the foolish year)
by Terence Bishop

I am the fool
who parades
aro
your town
down
your street
selling my
worthless
product
I know you
will never buy
because
it's too
cheap
this heap
that lives
from a fuel
almost too human

More, or less, sex
by Rod Sperry

Subservient chill.

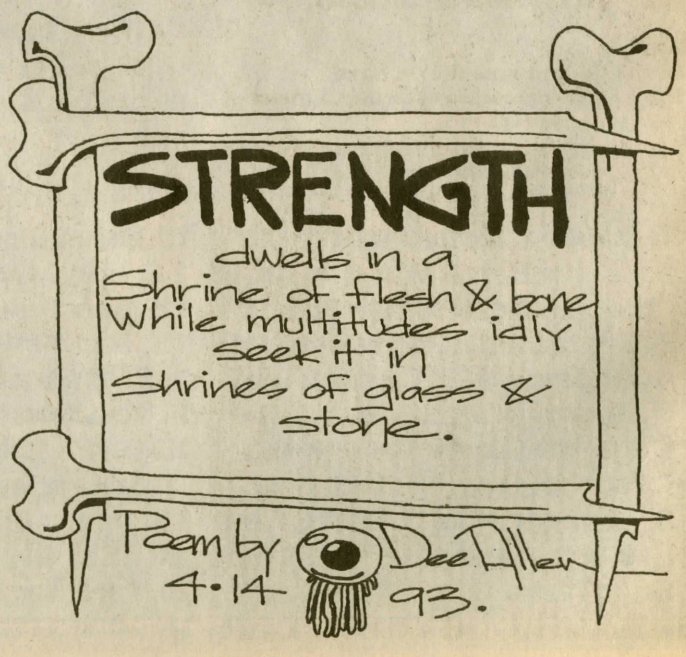
Alone in a tight room, awake
by the glow of a cheesy red light,
to the tune of an analog clock

The dog-breath of a dead, set sun
pants through the filter of a cheap screen
of a vinyl replacement window

The dark heat of a woman, almost...
But I can't name one possible part
of a woman I haven't tasted,
haven't loved.

I can't love this.

The night is just a time for us all
to scream, anonymously.



BLOCKED OUT
by David Figler

At the age of seven
I was slender
and my dad's friend
was visiting from Chicago
and we all went to the
Desert Inn Hotel and Casino,
or maybe it was the Riviera,
and we went to the coffee shop
for lunch, and I guess I
wasn't hungry,
which according to my folks was
usual, and the guest from Chicago
told me he'd give me a dollar if
I would consume an entire
Strawberry milkshake.
I remember remembering that
money was a good thing to
have, and I said okay.

A wide mouthed, tall glass
affixed to a simple base.
It was cool and frosty,
an unearthly pink with
chunks and bits of red, topped
with a magical swirl of
off-white whipped cream.
There was a straw available
but I chose to chug it in
a fashion that would make
a fratenity brother proud
(if I was in his fraternity)
and I chugged and chugged
non-stop,
so intense on this task
that my ears had entered the glass.
I heard my dad tell me
to slow down, but it
was echoed and unreal.
I felt my nose was
entirely wet, and then
there was no more.

The table was stunned.
Numb astonishment.
Disbelief. Wonder.

I requested my dollar.
Received it, and
Promptly filled the tall glass
back to the top, off white whipped cream
and all, it seemed a bit chunkier.

Sadly,
this is the only memory I have
from birth through yesterday. I guess
I blocked the rest out.

Ignorance
by Britton Wingfield

Steel-toed boots
and bats and knives
burning crosses
shattered lives
truckers beat down in the streets
America nears its demise

Despise men who're not your color
release your hate in violence
rationalize and make excuses
but know inside it makes no sense

wear an X upon your hat
or don a robe or shave your head
swear allegance to your faction
battle 'till the blood runs red
prove your ignorance with knuckles
fight the world until you're dead.

The Real Revolution
by Jeff Bagato

Girls
does it scare
you-- boys don't
need
you
either

I've got Rosy
Palmer
and a bag
full of
dreams

cause a riot
when you
tilt
your
ass
give yourself
black
miniskirt
bruises--
I am
not up in
you
all
that
much

FLESH HOUSE
by Marcel Feldmar

Skin stretches when heated
pulled taut and perspiring
skin pulls
till it's difficult to move
my hands play with your skin
like some cruel candle
and you feel like a black and white movie playing
across my back
skin dives between the heat of slo sunshine
slower than coal
hotter than the flames
that shake down your chest
as you sigh flesh
but you mean
skin
and sink down with me
naked with mystery
and holding all your secrets
underneath your smile

delusion 1992
by Tara Wendel

crowds push
by move against
me reach
for my conscience
and thighs as i
pace through
conquered streets trying
to catch the hint
of you in storefront reflections
broken with static tvs
and numbed mannequins

i reach
for your hand
between skyscrapers
ascending erect and absolute
but only involve
the hollow space
between us

you are
a block away
a mile away
a time zone away
a continent waits
between you
and me

released
and walking
i count cracks
in the plateaus
of concrete grasping the island
from edge to edge
trying to
not think of you

i am devastated
i am lessened
i am drastic without you

faded cat wailing in the alley
you're sending
a warning a twisted
sign a sixtoed
alley cat spiraling
through my calves tangling me
in myself
like you did

ADVERSITY
BY MARILYN FIELDER

WHAT'S ALL THIS GARBAGE
ABOUT ADVERSITY BUILDING CHARACTER?
ADVERSITY DOES NOT BUILD ANYTHING.
IT SIMPLY
FUCKS WITH YOUR MIND AWHILE;
AND THE RELIEF WHEN IT'S GONE
PRODUCES SUCH AN EMOTIONAL
PENDULUM SWING,
IT'S EASY TO CONFUSE UP WITH MORE.

PUBLICATIONS

How to read these reviews:

1. Number. Directly following the names is the issue number of the zine listed here.

2. Price. Cost of the zine which may or may not include postage. An "*" means that although the zine is free, postage is not so send stamps, IRCs or some change.

3. Description codes:

A. Size of paper
S- Standard (8 1/2" x 11")
HS- Half standard (5 1/2" x 8 1/2")
L- Legal (8 1/2" x 14")
HL- Half legal (7" x 8 1/2")
T- Tabloid (usually 11" x 17" newsprint)
M- Mini (smaller than half standard)
O- Oversized (larger than tabloid)

B. Length
Number of pages

C. Notes
R- Photo reduced type
T- Typeset or laser printed
M- Multicolored cover
M— Multicolored cover and insides
F- Full color cover
F— Full color cover and insides

360 DEGREE MUSIC 7, Free, S-40-T
(P.O.Box 81623, San Diego, CA 92138)
Cool and well-put-together San Diego zine with Bad Manners, Green Day, Suede, Quicksand, Lulabox, Fear Factory, aMinature, Lucy's Fur Coat, Psychic Zoo and much much more.

429 1, ?, HS-20
(2634 Lunar Lane, #1, Sacramento, CA 95864)
A zine that is "required reading for the post-realistic" with short stories and lots of jingo and jargon, too.

666 1/2 10, $3 ppd., HS-40
(111 Farningham Rd, Caterham, Surry, England CR3 6LN)
A "special kill a crusty for Sid issue." English and with a major attitude. Focuses especially on the Anarchist bands and stuff related to it.

A DAY IN THE LIFE OF... 12, 2 stmps, S-12
(Carrie Carolin/POB 94221, Seattle, WA 98124)
Well, here's a zine devoted to days in the lives of whoever wants to write in. You pick the town and write about it and they'll publish it.

AARDVARK 3, $1, HS-28
(2307 Maple Ave, Northbrook, IL 60062)
In this issue, a Mr. Rogers cover, a rip on Danzig, Isabel's grand finale, zine and record reviews plus plenty of inspirational pieces.

ABUS DANGEREUX #32, $5.00, S-36
(B.P. 172, 82001 Montauban Cedex, France)
Neatly done French zine with a lot to read if you read French! Features Theo Hakola, Mummies, Peter Astor, Underbeat Station, Burning Heads, Small Pox, Mecca Normal, Wide RDS, Needs. Every issue comes with a free three inch CD in each issue.

ALARM CLOCK #18, $2.00, HS-32-T
(POB 1551, Royal Oak, MI 48068)
Graphically striking, with a good use of original and copied photos and art. AC usually deals with girl rock and this is no exception: Kristina Serra, Strange Boutique, Fifth Column, Belly and Velocity Girl.

ALPHABET THREAT 1, $1, T-16-T
(3018 "J" Street, #140, Sacramento, CA 95816)
A new funny zine with stuff like "Dandruff Threat", "Are You a Good Bitch or a Bad Bitch?","Divorce Threat", "Stroke Piece" and more sexual fun stuff.

ANGRY CANDY #2, $3, S-58
(4140 Bozing Brook Dr., Marietta, GA 30062)
A Hole / Babes In Toyland zine with reprints of many articles. Great for the fans. This issue is thicker and more comprehensive with lots more reprints and fun facts.

ANIMAL REVIEW 2, $2, HS-36
(81 Grand Street, #4, Jersey City, NJ 07302)
A zine dedicated to and for animals with lots of footage and featuring Sloths, the Belgian Waffles, Adolescent Birds and more. Funny!

ARISE! 9, ?, T-12-T
(2117 Lyndale Ave. So, Mpls., MN 55405)
This more of a environmental newsletter concerning important and revelant issues about politics, world events and, of course, the environment.

B.A.D.EZIGNS 2, $1, S-8
(R D 1 Box 288, Bedford, PA 15522)
An irregular regular stream of counciousness....babble, komix and stories, etc.

BEAN SWALLOWER 2, $2, HS-72
(2209 Ward Street, Berkeley, CA 94705)
This zine promotes the swallowing of beans and is a scratchy little mag with no real intent or destination in mind...but is real funny.

BELLY OF THE BEAST 1, $1, S-24
(Chris Woods/ 7 Woodcock Lane, Randolph, NJ 07869)
Interviews with El Duce, Tesco-V, record reviews, killers' addresses, sex photos and much more.

BLACK INK WHITE PAPER #10, 2 stamps, HS-20
(619 Elmwood Ave. #2, Buffalo, NY 14222)
A chaotic xerox stew, everything is covered everywhere - even a Contempt interview and more.

BLACKHUMOUR VI#3, #4, ?, S-4
(P.O. Box 315, Station A, Vancouver, Canada V6C 2M7)
A self-proclaimed "Journal of warm soft facts." Includes short stories for bizarre minds. For industrial and weird noise fans.

BLOODY BRAIN EXPLOSION #5, 1 DM -, HS-44-R
(Hauffweg 8, 4200 Oberhausen 11, Germany)
Dense pack German zine full of interviews, articles, photos and graphics. Includes: Badtown Boys, Cynics, Girl Trouble, Tommyknockers, Gories, Mr. T Experience, Electric Ferrets, Dwarves and more. In German.

BRUCE ON A STICK 1, $2, S-16
(POB 416, Tarrytown, NY 10591)
This amazing new zine is dedicated to Bruce Campbell, the star of the cult trilogy EVIL DEAD, EVIL DEAD II and ARMY OF DARKNESS (which is actually EVIL DEAD III) and is clockful of lots of cool stuff on Bruce. Get it!

BURR 1, $2, T-16
(POB 4333, Austin, TX 78765)
This is basically a zine dedicated to reviews of other zines and listings galore of such stuff.

BUTCHER SHOP 1, ?, S-20
(2117 Lyndale Ave South, Mpls, MN 55405)
This premiere issue has a dialogue with the universe, holiday in Somalia, book reviews, the Gulf war, poetry and more.

BUZZ #88, $8 for sub, S-32-TM
(PO Box 3111, Albany, NY 12203)
Upstate New York coverage with reviews, articles, great pictures and interviews. In this issue features: a Clay People cover, Primus, Ruder Than You, New York report, Ska and more.

CAKE 15, $3, T-44-F
(3028 Ewing Avenue S #201, Mpls, MN 55416)
I like this zine, especially. The newest issue has Arcwelder, Steve Albini, Frank Black, Syd Straw, Paul Mooney, Grant Lee Buffalo, Helmet, Love Child and much more. Quite informative!

CAUGHT IN FLUX 1, $1.50, HS-28-T
(POB 7088, New York, NY 10116)
Articles on the Spinanes, Credit in the straight world and lotsof record reviews...

CHEESE 6, $1, HS-24
(POB 55211, PDX, OR 97238)
A zine for and about cheese lovers. In this issue cheese literature, traffic circle rant, mailorder cheese, letters, zine reviews, theatre review and plug it in. Good!

CHEESE LOG 1, .50 & 2stp, HS-36
(802 Fairport, New York City, NY 14450)
It says "Because no one wants to be around a bitch" on the cover, so you figure out what this deals with. Includes Belly, Nation of Ulysses, ans Porno for Pyros.

CHICAGO CARTOON 1, $2.50, S-42
(Mike Hunt Publications/P.O.Box 226, Bensenville, IL 60106)
This in the shape of an underground comix which it kinda is with lots of cartoons by Twisted Image and more.

CHUCK 2, $2, HS-12
(POB 6623, Concord, CA 94524)
In this issue kitty activity, junk mail extravaganza, the penis in modern film and new comic hero iron balls McGinty.

CHUMPIRE #17, 1 stamp, S-2
(36 East 4th Street, Emporium, PA 15834)
Sure can jam a lot of photos and information into these few pages. It's all here: news, reviews, interviews and other sorts of cool madness.

COERCION 5, $1.00, S-38-T
(2418 Dryfe Street, Victoria, B.C., CANADA V8R 5T2)
A Captain Kirk cover, Bum, Sicko, All, the story of today's "Get Lost" generation and more than you can possibly believe. Great!

COMMON THREAD 1, Free, S-10
(1017 Velma Street, Jacksonville, FL 32205)
A zine which is actually a press kit for a band from Jacksonville, Florida. Information of all sorts from them.

CORE RADICAL PRESS V2,#3, Free, HS-28
(343 Gramercy Drive #6, Rockford, IL 61107)
A little zine from Rockford with articles on Black 47, Boneclub, Catherine, poetry, art and lots of reviews.

CULT OF FUZZ Sept/Oct., ?, S-2-R
(8306 Wilshire Blvd. #774, Beverly Hills, CA 90211)
Yeah, the Fuzztones official fan club newsletter. Pretty cool.

CULTURE IS MY ENEMY 1, $1, HS-32
(Marino/P.O. Box 32511, Cleveland, OH 44132)
A new zine from Cleveland that includes Slap-A-Ham, Psycho, Agathocles and much more noise for yer ears.

CULTURE RAG 3, $1.50, S-32
(POB 55115, Omaha, NE 68131)
Interviews with Down By Law, Mercy Rule, Pullout, Lee Ving, reviews and more crap...

CYSTIC FIBROSIS 1, $2 & 2 stp, HS-20
(Jake Stratton/1220 Boren Ave,#208, Seattle, WA 98101)
This is an underground comix with quite a humorous bent. Well worth the price. For fans of the underground.

DERT! 7, $1, M-57
(P.O. Box 691396, Los Angeles, CA 90069)
More of a mainstream Hollywood zine with stuff on 4 Non Blondes, Over Kill, 7 Year Bitch and what's in the stars for you? Dead Heads and more Dead Heads...

DISCORDER #123, 12/$15, T-32-T
(233-6138 Sub Blvd., Vancouver, B.C., Canada V6T 2A5)
Well done tabloid from CITR FM with reviews and all that plus features with Einsturzende Neubauten, Flowerhead and more.

DXBXNX 10, $2.50, S-40-T
(P.O. Box 3547, Lantana, FL 33465)
"Your source for subversive entertainment." Features White Zombie, Alice Donut, GG Allin, Forced Entry, Sea Monkeys, Elvis Hitler, Astro Vamps, tons of reviews, art and commentary.

DYSTOPINION 12, Free, S-6
(POB 45622, Seattle, WA 98145)
Nice monthly flyer of local happenings in Seattle. Wow!! In this issue, triple the size excitement! Anniversary issue.

EL ZINE DE EUGENE #8, $1, S-12
(6800 SW 40 St. #223, Miami, FL 33155)
Cartoons, graphics, wild speils and more fun!

ENDING THE BEGIN 2, ?, M-20
(POB 4816, Seattle, WA 98104)
Itsy-bitsy little teenie-weenie zine with cartoons and poetry all over the place.

ERSATZ WORLD 2, $2, S-40
(Box 8973/Welch Ave. Station, Ames, IA 50010)
"Dedicated to the immature lifestyle." Has stuff on Crackerbash, Gas Huffer, the Del Stars, TV Reviews, Smut, TV Crossword, comix, record reviews and more.

EYE NINE 1, $1, S-14
(2213 Mariner Circle, Raleigh, NC 27603)
Interview with Bill Daly of Insurgence & Crises Records and Obi Chukwu's Consciously Black plus other worthwhile stuff.

FANATIC 2, $1, S-12
(POB 9021, Peoria, IL 61612)
In the second issue, a Danny Bonaduce interview, Donny Most, Tiny Tim and some record reviews, too.

FANZINERIE 1, ?, HS-36-T
(Via Fabio Filzi, n.8, 33074 Fontanafredda (PN), Italy)
This is a catalog of the fanzine exhibition that this Italian company organized in October of '92. In the fall of this year they will be ready to organize another one, so send in your zines already!

FEAR AND LOATHING 18, ?, S-36-T
(Andy P. 2 Faussett Hill, Canterbury, Kent, CT4 7AH, England)
This is a really great and informative zine from England with an incredible interview with Rudimentary Peni and stuff on Pat Smear, Mudhoney, DOA, MR. WRONG, Action Swingers, SNFU, Faith No More /L7 Tour and much more. Well worth reading. Good overall zine from England.

FEAST OF HATE AND FEAR 2, 4 Stmps, HS-40
(POB 820407, South Florida, FL 33082)
Interviews with Subliminal Criminal, Bob Slade, record reviews, zine reviews and a cool stoned photo of Bill Clinton.

FLATTER 2, $2, S-24
(POB 421, Occidental, CA 95465)
This issue is a celebration of cleavage, mental & physical with Christine Shields, Kathy Fenker centerfold, cartoons and more.

FUZZ FACE 5, Free, S-12-T
(POB 11083, Fargo, ND 58106)
A bowling/punk zine with record reviews and top ten lists among other stuff like live reviews and more...

GAGS AND GORE #9, $4 ppd, S-60-R
(Grohner Bergstr. 1, 2820 Bremen 70, West Germany)
Lottsa long, small print interviews (in German) with some cool photos and : "All Media Lie", "Political Judiciary in Germany", "Squatting against Daimler-Benz", "Sabotage-Action against Guns N' Rascists" and addresses of Nazi skins and stuff on D.O.A.,etc

GEE-ZUZ MAG 6, $1, S-24
(297 - 810 West Broadway, Vancouver, British Columbia, Canada V5Z 4C9)
A great zine from the Canadian Alps. Includes stuff on Crunt (Kat Bjelland's new band), Fugazi, Sinister 6, Clawhammer, the Red Aunts and more including a peek into cool porno mags!

GENETIC DISORDER #9, $1, S-36-T
(POB 151362, San Diego, CA 92175)
This is just a really cool zine! They cover their local scene pretty well (San Diego, with local news and reviews), also has articles on: Chokebore, Fishwife, a loser's guide to Spring Valley, local happenings and a well-deserved tribute to a local zine.

GLOSSOLALIA 1, Free, S-26-T
(2041 North Vermont, #402, LA, CA 90027)
A new zine (what else is new?) out of Los Angeles with a seemingly anti-Flipside edge to it. Includes good interviews with the Lazy Cowgirls (cover), Beth from Oiler, Stan Lee from the Dickies and lots more verbal attackage. We need controversy!

GLUE GUN 4, Free, HS-16
(POB 571794, Tarzana, CA 91357)
This is a zine dedicated to and about the band Glue Gun. Whatever#2....

GRAY AREAS 3, $4.50, S-132-FT
(POB 808, Broomall, PA 19008)
Incredibly put together zine of and for the Dead Heads (you know, the dudes that follow the Grateful Dead around city to city). Includes GG Allin, John Trubee, Howard Stern, Jefferson Airplane and a UFO report.

GRIM EXISTENCE 4, Free, HS-16
(25350 US 19 North, #11, Clearwater, FL 34623)
"Something to offend once again. A equal opportunity offender (sic)". Includes Blatherskite, Bad Religion, Eulogy and more!

GRIND MAGAZINE 4, $3, S-30-T
(25791 Parada Drive, Valencia, CA 91355)
This issue contains Rocket From the Crypt, Pain Teens, G Whiz and Homebrewing and much more stuff...

GUIDE TO WOMEN-ORIENTED BANDS MAY 1993, $1, S-16
(Carrie Carolin/POB 94221, Seattle, WA 98124)
An interesting list of female-oriented bands and specifys vehemently that this is not a riot grrrl list so stay out! Quite complete!

HARD AS FUCK 1, .29, M-24
(Timm McIntosh/ 4030 51st Street, Sacramento, CA 95820)
This zine is dedicated to the "finest New York City hardcore" includes an interview with Hard As Fuck and lots of photos and stuff to send away for.

HEADS I LOSE, TALES I LOSE 1, $2 ppd, HS-36
(ATH Press/2177 Stewart Drive, Hatfield, PA 19440)
The third installment of short stories and poetry from Terence Bishop. Quite a lot of stuff in this one.

HYACINTH 9, $6.00, S-100-TM
(11 Rue Dupont De L'eure, 75020 Paris, France)
Mondo grande zine! Thick, well printed, jillions of photos, and scads of big time interviews. Dominique A, Melvins, Cake Kitchen, Helmet, Sebadoh, Mudhoney, Moonshake, Hems, Cornershop, Mummies, Dog-Faced Hermans, Helios Creed & 7YearBitch.

HYENA 3, $3.95, S-52-F
(48 Shattuck Square, Bx149, Berkeley, CA 94704)
This is an underground comix for "mature" readers and is comparably extremely insane and full of cool stuff like "Twin Freaks."

ICYSTUDENT 6, ?, HS-12
(Paul/3626 Indian Forest, Spring, TX 77373)
A short little short story zine dedicated to short stories. Huh?!

INDUSTRIAL NATION #7, $2.95, HS-92-M
(114 1/2 E. College St. #16, Iowa City, IA 52240)
Damn nice little zine here, looks great, reads great and the content (guess?) is also top notch. This issue has tons of reviews and tid bits of information as well as interviews with Consolidated, Yeht Mae, BIGod 20, Xorcist, Leather Strip and more...

INK NINETEEN May '93, Free, T-32-T
(POb 1947, Melbourne, FL 32902)
In this issue...Arson Garden, Braille Closet, Clang, Failure, Quicksand and lots more from this seminal zine.

INSANITY 3, 1 stamp, HS-20
(POB 630, Southampton, NY 11969)
"This zine is for odd people who actually care about politics and car about gay people or they're anarchists and wear their hair strange ways..." and on. Pretty good zine on how okay it is to masturbate and how drugs can leave you fucked up.

INSOMNIA RECORDS 4, Free, S-20-F
(POB 86308, Los Angeles, CA 90086)
This is basically a mail-order only company where you can order the latest from the hippest and coolest record labels. Order away already!

JERK 2, 33 cents, M-40
(POB 2414, Sacramento, CA 95812)
Real weird little zine with bizarre stories about God and cocks (no not the animal!). Yes Sir, says Ed McMachon. Tonites episode: free catfish with each paid admission!

JUST ANOTHER STUPID ZINE #2, 2 stamps, S-16
(245 Bolling Rd. NE, Atlanta, GA 30305)
Big type, one sided bllek pages of ranting and raving by an editor who's convinced he's mentally unstable. Besides reviews you got Last Laugh and list of band addresses.

KADU FLYER 8, Free, M-8
(Chris & Mary Bruce/4 University Rd, #303 Cambridge, MA 02138)
This is cool! A newsletter dedicated to the great progrock band Hawkwind. Has info on what the members are doing, new reissues, collectors stuff and more. Send away for it now!

LA CACOPHONY SOCIETY May 93, $10/yr, S-2-T
(6085 Venice Blvd #82, Los Angeles, CA 90034)
Ah! Los Angeles' very own bizarre newsletter includes weirdhappenings on U.F.O.s, clown attacks and much more. The more surreal you think the more you will enjoy!

LA COSTRA 6, $3.50, S-48
(Presa #49 Col. Sn. Jeronimo, C.P.10200, Mexico D.F.)
Neat Mexican-based zine with a skate edge. Includes interviews with Citizen Fish, 108, Rhythm Collision, J Church, F.Y.P. and No Comment. Free "Vital Music Compilation" flexi disc for the first 60 kids that order. Worth it!

LIVING FREE 78, $1.50, S-8
(Box 29 Hiler Branch, Buffalo, NY 14223)
This zine is dedicated to, basically, living for free and getting away with doing stuff for as cheap as possible.

LUCKY 13 7, .40, S-44
(904 Brookhills Drive, Cantonment, FL 32533)
Xeroxed zine with live reviews, record reviews, Agent Orange, Scaries, NOFX, Buzzoven, Blunt, Clown Skin and the usual reviews of everything you can get your hands on.

MALATHION RISK 1, Stmps, HS-12
(Dave Farrow/ 415 South Jackson, Green Bay, WI 54301)
A cool zine from the Green Bay area with happenings written up by a self-proclaimed "old" punk. Hey, Dave! You're never too old, buddy!

MAXIMUM ROCKNROLL #122, $2.00, S-176-T
(POB 460760, San Francisco, CA 94146)
Well, it's MAX, of course. Letters, columns, record reviews, news, scene reports, photos, bullshit, interviews. This issue includes interviews with Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, etc.

MELOMANE 5, $3, S-56-T
(C.P. 52 009 Quebec, Quebec GIL 5A4, Canada)
This zine is from Quebec and looks like the mid-80's version of Flipside. Very punk rock looking with articles on Down By Law, Jesus Lizard, Furnaceface, Ripcordz, Trench Mouth, The Stand GT, the Clash and more in this French-language zine...

MOE VI5, #1, Free, S-32-T
(POB 320753, Tampa, FL 33679)
New zine dedicated to the more melodic and somewhat simplistic (but not really) bands. This issue includes a cover/interview on the Tall Dwarfs and the Bats, Mecca Normal, Zuzu's Petals and Tampa Red.

MOLE #6, $3.00, S-55-T
(POB 5033, Herndon, VA 22070)
Awesome zine with interviews with Rake, Linda Smith, Vinnie Van Go Go and Malcolm Riviera, comix, poetry, fiction and reviews, etc. Pretty good issue.

MUTE ON THE FLOOR V3#2, $2.00, S-48-T
(POB 41648, Santa Barbera, CA 93140)
This new issue includes stuff on Belly, Ween, Babes In Toyland, the Sundays and the usual assortment of reviews (both live and record wise).

NEW ORLEANS FREE PRESS Vol 3, #6, Free, T-24-T
(940 Royal Street, Suite 351, New Orleans, LA 70117)
Happenings in the New Orleans area. Collateral damage strikes. Michael Swindle takes on Van Damme. T-shirts: Cancer In the Quarter. And more.

NEW YORK REVIEW OF RECORDS V#3, #1, 10/$20, S-36
(220 East 95th Street, 4B, New York, NY 10128)
This is more of a mainstream publication, but includes stuff on Living Color, Buddy Guy, Joe Henderson, Black 47 and RunDMC.

NO HOPE 1, $2.95, S-32
(983 South Bascom Ave, San Jose, CA 95128)
Awesome underground comix with lots of cool negativity and great artwork.

OCULUS VI2, #3, Free, S-32-T
(POB 148, Hoboken, NJ 07030)
A great zine with the Walkabouts, Digital Orgasm, Velvet Circus, Raymond Scott, Basehead, the Rails and lots of reviews of albums and singles, too.

OOOMPA! OOOMPA! 3, $1 & Stmps, HS-44
(23 Long Ave #1, Allston, MA 02134)
A zine put out by Megan from Allston, a riot grrrl. Well put together with stories about bisexuality, alternatives to tampons and more than you can get your hands on, I guess.

OPTION #50, $3.50, S-148-F-
(POB 491034, L.A., CA 90049)
Not really a zine anymore but who cares? With a Breeders cover and also Mike Watt, Meredith Monk, Peter Apfelbaum, Don Fleming, Melvins, Tom Ze', Ice-T & Paris, Star Pimp, Slug and much more.

OTTO May '93, $1, S-20
(135 Edelweiss Dr. N. W., Calagary, Alberta T3A 3P8, Canada)
This Canadian zine has stuff on Bad Brains, "I Hate Brenda", Civil Disobedience, an escapist's Fugazi essay and discursive postcards.

PAPERBACK JUKEBOX 22, $18/yr, T-36-T
(1914 NW 24th Place, Portland, OR 97210)
Portland's main monthly underground information paper. A story on the split of Poison Idea, Cop Shoot Cop, Soul Rhythm Soldiers and the usual assortment of reviews (live and vinyl) and more.

PESKY MEDDLING GIRLS 2, $2, S-26
(Jennifer/12147 Morrison Street, North Hollywood, CA 91607)
This new zine is put out by a cool punk rock chick with great tastes. Has articles in this thicker issue on Siouxsie, Adam Ant, the Cramps, Lydia Lunch (who's on the cover), Vice Squad, Courtney & Hole and much more...even for riot grrrls, too.

PITTSBULL 14, ?, HS-45
(HQ/St. Rochuslaan 11 B, 8500 Kortrisk, Germany)
Half-English, half-German interview with the New Bomb Turks, Noise For Heroes zine interview and lots of record reviews to go along with the 1973 hula-hoop which is not included.

PLAINTIVE WOMBAT GAZETTE 1, $1, S-12
(M. Trilby. V/90-11 35th Ave #3N, Jackson Heights, NY 11372)
This zine is pretty funny and full of mucho comedic/underground information on bands such as Pavement, Tribe 8 and lots more. Extremely intelligent and worthwhile to the nth degree.

POSITRON 1, ?, S-30
(1148 North Kedzie, Chicago, IL 60651)
Alright! Another straightedge zine for Pookie to look and lick at! Includes articles on hunting, addiction, reviews and lots of other moronic stuff.

PROFANE EXISTENCE #19/20, $2.00, T-48-TM
(POB 8722, Minneapolis, MN 55408)
Are you PC? Just kidding! Interviews with Hiatus, Antifa, Why the masses ain't asses, Dog-Faced Hermans and lots of the usual reviews and shit.

PSYCHO JOE 3, 2 Stmps, HS-16
(1505 North Franklin Place, #110, Milwaukee, WI 53202)
This is a cool underground xerox comic with lots of violence and hatred. Cool.

ROC #12, $10/yr, T-12-M
(320 S. Cadiz St., Jewett, OH 43986)
The name of the mag stands for Rock Out Censorship, and that exactly what this enthusiastic and informative zine tries to do.

REAL LIFE IN A BIG CITY 54, FREE, S-56-T
(6520 Selma Avenue, #332, Los Angeles, CA 90028)
In this installment....a Tav Falco cover/interview, Calling Dr.Darkside, Mr. Mirainga, lots of record reviews and live stuff as well. Another institution for the L.A. scene!

REAL! MAGAZINE V13, #4, $2, S-40-M
(POB 212, Waverly, NY 14892)
Interesting poetry, art and photography zine - plenty of style and fashion which Shane would love.

RINSO 4, $1, S-24-T
(POB 3411, Dayton, OH 45401)
Interesting newspaper zine with stuff on Riot Grrrls, Cigarhead stories, thoughts, Dayton shit, music and more.

ROCK `N' ROLL DIVORCE 1, $3, HS-32
(Kevin Craig/ 18 Rhonda Ave, Willetton WA 6155, Australia)
Cool new Australian zine that includes interviews with L7, Militia 6 and the Celibate Rifles. Also includes lots of live reviews.

ROSETTA 1, $2, HS-12
(P.O. Box 4611, Berkeley, CA 94704)
This is a newsletter devoted to "purveyors of quality books, art and obscure out of print references relating to ethnobotany and pharmacology." They provide materials that heighten awareness of vanishing traditions, etc. Really informative!

S/M GRAPHICS ?, ?, HS-20
(POB 10701, Bradenton, FL 34282)
A catalog of "extreme" and "perverse" shirts, ranging from bondage to Dhamer/Gein.

SCAREBOB 3, .25 & Stmp, M-12
(POB 425, Newark, DE 19715)
An itsy-bitsy, teenie-weenie zine dedicated to the extermination of Bob Hope's human existence. Ha! Ha! Ha! Third issue is out.

SCRAPE 8, $2 ppd, S-36
(8601 SW 40 St. #132, Miami, FL 33155)
Interviews with Superchunk, Tom Antona, Pink Lincolns, G.G. Allin, Fugazi and more. Not bad.

SEE HEAR 23, $2, S-48
(59 East 7TH Street, New York, NY 10003)
This is a mail order catalog where you can order any old or current zine, magazine, rock book or video that you need. Completely updated.

SLUR V2 #7, Free, S-38-T
(Room 362-21, 10405 Jasper Ave., Edmonton, Alberta, Canada T5J 3S2)
This zine packs a little bit of everything into is neat and tidy pages and gives you more than enough to read. Includes an interview with B.P.M., Seattle's Gnome: Sans Grunge and Scott Wicken: poet lauriet.

SONIC BLACK HOLE 1, ?, HS-16
(3349 Eckhart Ave, Rosemead, CA 91770)
Another great new zine with a Babes In Toyland interview, comix, the Red Aunts, poetry and art and much more.

SOUND VIEWS #24, $1.50, S-32-T
(96 Henry St. #5W, Brooklyn, NY 11201)
Well put together and and well written, SV covers New York with a good sense of the underground and, um, "alternative" with the world according to God Is My Co-Pilot, Brothers By Choice, Sheer Terror, Presents of Mind, etc.

SPAZOLEUM 3, $1, HS-32
(1705 Scenic Lane, Healdsburg, CA 95448)
Stuff about animal cruelty and some record reviews. Put out by a pretty nice dude named Tim. This issue includes an interview with False Sacrament.

SPAZZ 2, $12 for yr, S-32-T
(POB 754, Reseda, CA 91335)
Second issue includes interviews with Sons of the Sun, G G Allin, an article on zero population and music reviews/calendar and lots of cartoons, etc. Good zine.

SPIN V8, #4, $2.95, O-94-TF-
(6 West 18th St., 11th Floor, New York, NY 10011)
L7 cover with stuff on Lollapalooza `93, Ice-T, Nirvana live and more.

SPLATTER EFFECT VI#4, #0, $1, T-24-F
(P.O.B. 2, Bound Brook, NJ 08805)
Bi-weekly tabloid from New Jersey with a Cop Shoot Cop cover, PJ Harvey, Pere Ubu, Nudeswirl, Kise & 46 others. Pretty great!

SPLATTER EFFECT VI#4, #0, $1, T-24-F
(P.O.Box 7, New Brunswick, NJ 08903)
Bi-weekly tabloid from New Jersey with a Cop Shoot Cop cover, PJ Harvey, Pere Ubu, Nudeswirl, Kise & 46 others. Pretty great!

SPONTANEOUS COMBUSTION #14, $1.50, S-24
(3943 Cumnor Road, Downers Grove, IL 60515)
GREAT cover artwork! Very impressive. Features: Big'N, Shorty, Pigface, Legendary Pink Dots and more.

SPUN #85, 1.00, HS-40
(147 Milk St. #8, Worcester, MA 01581)
Thicker, better and at a different location. Articles on

Butthole Surfers, DDT, Depeche Mode, the Missionaries, Opium Den, Gang of Four and much, much more...

STORY OF MY SCAB #2, $.50, HS-20
(940 Grove St. San Francisco CA 94117)
Handwritten chaotic collage type zine with quite a bit of spunk. Lots to look at, some reviews to read and a Todd of Recess Records interview.

STRANGER VI#2, 32, Free, T-28-T
(911 East Pike, Suite 200, Seattle, WA 98122)
This tabloid is published out of Seattle and includes stuff on the new queen of Seattle, international film festival previews, performance artist Tim Miller's UW trial and lots more.

STREET SOUND #64, $2.95, S-68-F-
(174 Spadina Ave. #506, Toronto, Ontario, Canada M5T 2C2)
Very well done pro mag covering mostly dance/techno music but other stuff creeps in there. Includes Digital Orgasm, Moby and the Prodigy and more.

STUMBLE 2, Free, M-24
(59 Brentwood Lane, Fairport, NY 14450)
Stuff on Ultra Violet Eye, What I Think About Riot Grrrl, Rancid, poetry and some record reviews.

SWINGING AXE PRODUCTIONS 1992, Free, HS-12
(P.O. Box 199, Northridge, CA 91328)
The newest in the weirdest underground experimental and progressive scene. Quite informative catalog of rarities to order.

SYNCARTZ 3, Free, HS-8
(POB 789, Fairview, NJ 07022)
This is a zine about and for the band Lazarus Effect. Whatever...

TALES FROM THE HEART 10, $2.95, S-32-F
(983 South Bascom Ave, San Jose, CA 95128)
This is an underground komix about the African experiences of a young Peace Corps volunteer. Unfortunately, there is no sex in this issue.

TEYXOE 9, $3, O-56-T
(Stisskies Tou B-23/POB 74239, 160 00 Athens, Greece)
Another Greek zine with a tribute to Jimi Hendrix, Teenage Fanclub, Pavement, Big Chief, Flowers of Romance, Julian Cope, J.G. Ballard and more. Not bad...

THE BOB #45, $2.95, T-48-M
(POB 7223, Wilmington, DE 19803)
This has been around for centuries. This issue has a Soul Asylum. With Television, Mudhoney, Eugenius, Magnapop, Quicksand, Vacant Lot, Loud Family, Tall Dwarfs, Heavenly, Pooh Sticks, Fastbacks, Lois Maffeo, Sand Rubies, Junk Monkeys, etc.

THE TONGUE OF THE SERPENT 2, $3, S-28
(Temple of Lilith, Box 1483, New York City, NY 10009)
A publication put out by the Temple of Lilith. Includes stuff on magic, poetry and short stories. Nice cover, too.

THORAZINE 2, $3, S-68-T
(POB 571562, Houston, TX 77257)
Interviews with King of Trance Syndicate, flyer artwork, Crash Worship, the legalization of hemp and stuff on an anarchistgathering in Southern California.

TOXIC SHOCK May 93, Free, T-4-T
(3008 East Grant Road, Tucson, AZ 85716)
Toxic Shock's very own small fanzine and mail order mag. Has updates of bands coming to a town near you, buddy!

TRUST #39, 3 DM, S-68-R
(Salzmannstrasse 53, 8900 Augsburg, W. Germany)
Trust continues to pound out the punk coverage! Lots of reviews, letters, interviews, news and gig dates for all over Europe. Includes TVTV$, piercing, the Slags, Naked Lunch, Heiland Solo, Fudgetunnel, Hathorse Eat, Lion Horsa Posse and more.

TURNING THE TIDE V6 #3, $1.00, T-12-T
(P.O.B. 1990, Burbank, CA 91507)
The L.A. area anti-racism newsletter, lots of contacts, news and events with added newsletter on events to take place in mid '93.

TWISTED IMAGE #48, $20/12 ish, S-10-T
(1630 University Ave. #26, Berkeley, CA 94703)
Ace Backword's comix and letters newsletter! Loaded with his trademark comix and funny facts. Amen ta that!

UFO EXPO WEST 1993, Free, S-32
(P.O. Box 1011, Pacific Palisades, CA 90272)
The program booklet for the 1993 UFO expo which took place June 12th & 13th, 1993. Get on their mailing list. It's got stuff on some of the most important UFOlogists around with a short history of each.

UNCOMMON DESIRES NEWSLETTER 11, $4, HS-20-T
(POB 2377, New York, NY 10185)
A magazine about girl-love, erotic desires, censorship and the police state. Includes stuff that the Riot Grrrls would hate. Totally un-PC.

URB 28, $1.50, O-100-T
(4111 West Jefferson Blvd., Los Angeles, CA 90016)
This zine is the bible of Rap, Hip-hop and industrial music for L.A. Extremely well-put-together and justifiably awesome. Includes interviews and articles on Run DMC, St. Etienne, Papa's Culture, Kam, Masta Ace and much more!

VERA KRANT #11, ?, HS-32-M-
(Oosterstraat 44, 9711 NV Groningen, Holland)
Not in English, this colorful little zine comes out quite often and covers a broad spectrum of alternative music. This issue includes interviews with Billy Childish & Blackhands, Fudge Tunnel, The Ex & Tom Cora, Gumball and the Gun Club.

VIOLIN OUTBREAK 10, ?, S-22
(321 West 16th Street #2W, New York, NY 10011)
Cool put-together xerox zine with articles on Lone Wolves, Ultra 5, El Vez, Pansy Division, Vertigo, the Chimpanzees, Manson Family and lots more...

VISION ON #5, $5 ppd, HS-36
(27 Springbank Croft, Holmfirth, West Yorks, England HD7 1LW)
Good coverage and good variety, reviews, commentary and interviews with Instigators, Then Thru Now, Blaggers ITA, news, reviews and a six track cassette. A very cool zine.

WEE HOURS 2, See Below, HS-24
(64 Ellington Road, Quincy, MA 02170)
Articles on "Abortion training and services", "He's Fat - I'm thin" and lots of other short story madness.

WHITE BOY GETS AN ABORTION 1, ?, M-10
(345 Wesly Road, Science Hill, KY 42553)
Put out by Paul Weinman and another in his series of the White Boy minis.

WHITEBREAD #10, $1, S-50-R
(RPO 4601 POB 5063, New Brunswick, NJ 08903)
Lots of cool reading here- plenty of reviews, poetry, commentary and interviews with Seam, Velocity Girl, Sleepyhead, Versus and includes a Gabe Kaplan to hang in your locker in school. Awesome.

WILD RAG #24, $2, S-32-M
(2207 W. Whittier Blvd. Montebello CA 90640)
Big issue jammed with all kinds of heavy metal news, contacts, reports and information. This issue features Radio DJ interviews.

WORLD DOMINATION REVIEW 7, SASE, S-8
(POB 762, Madison, WI 53701)
A "virtually free" zine with lots of cartoons and funny stuff as well and includes attacks on Clinton and more.

YOUR FLESH #27, $3.95, S-148-F
(POB 583264, Mpls., MN 55458-3264)
This fat issue is packed with stuff, some of it is even interesting! Includes Monte Cazazza, Ramones, Sun City Girls, Three Day Stubble, Raymond Scott, Australian Travel Log, Earth, Keiji Haino, the Orb, Nine Inch Nails, tons of reviews and other stuff. Dan Clowes cover.

YAHTZEEN 3, $1, S-20
(POB 2275, Fargo, ND 58108)
In this third issue, Tar interview, godheadSilo part 2, a LookOut discography, reviews, columns, and fiction and some other crap, too.

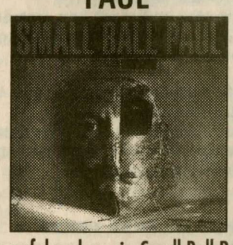
ZAP 65, 4 DM, S-40-T
(Postfach 1007, 6652 Bexbach, Germany)
Well here it is again. Germany's top zine with a Flipside influence apparent. Lots of record reviews with a real Hardcore cover and the usual German coverage of stuff.

ZONE 18, DM 2,50, HS-40
(Electronic Movement/Hahnengasse 5, D- 5110 Alsdorf, Holland)
This German-languaged zine has lots of industrial-related news including Leather Strip, Bigod 20 and Dance or Die among others.

LOAD UP



SMALL BALL PAUL



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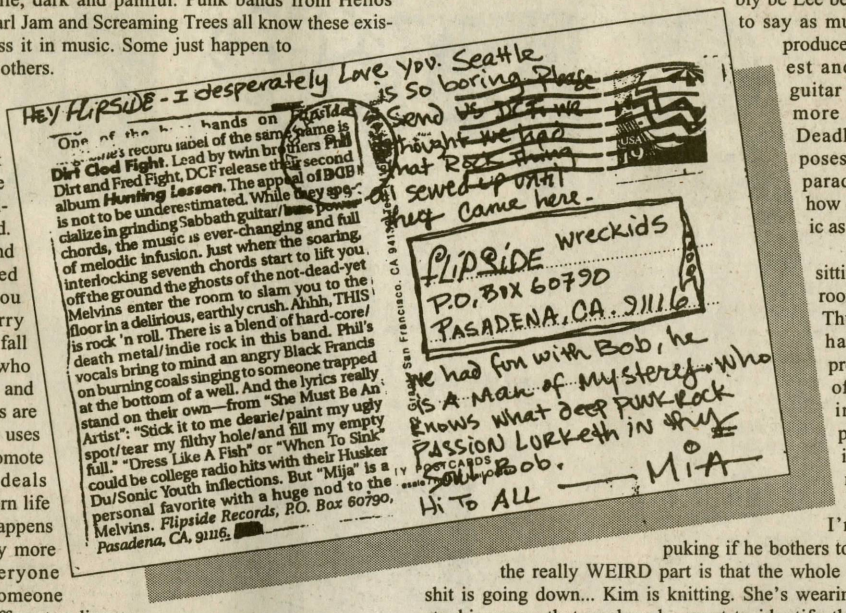
CORRESPONDENCE

ALWAYS ONCE A PUNK...

Dear Flipside,

This is a response to Salman Tajuddin who said, "When you put time, effort and money into a record, and your only incentive is to make that record sound good, that's punk." Salman's view is completely blind to the ideals of punk itself... I agree that punk is pure music, but it has nothing to do with making records. It's an attitude born from the wrenching feelings that life is futile, dark and painful. Punk bands from Helios Creed and Fugazi to Pearl Jam and Screaming Trees all know these existential griefs and express it in music. Some just happen to make more money than others.

Every album (or story or poem or movie for that matter) that reflects the punk attitude is genuine whether they make 5 billion dollars or 5 hundred. In your list of bands and artists whom you called "career musicians," you failed to mention Perry Farrell. Where does he fall in your plan of those who "make it" are not punk, and those who count pennies are punk? He is a man who uses his money to further promote his creativity. Perry deals with the angst of Western life through music, if he happens to make a lot of money more power to him. Everyone assumes a sellout is someone whose albums sell to different audiences.



I believe if a band is genuine in their efforts and mainstream buyers like it, than it's not their fault. Do you actually think Henry Rollins gets up and writes his music so that some 12 year old New Kids fan will buy it? I agree that those in the punk business whose motives are centered on their own gains should die a lonely death. But I don't think fiscal gains are the criteria for judging punkness.

I don't think Kurt Cobain is making all the right choices, but I think he is dealing with the same pain and fear all punks do. Suddenly he has millions of dollars and the power to be heard and it is overwhelming him. He once lived an angry, confused, lonely life. Now he's rich and he is discovering that nothing has changed. Cobain is just a little naive. But once he takes a step back to sort out the past two years he'll create more art loaded with the emotional explosives that make punk what it is.

I think you are a little too hung up on money to appreciate the true essence of punk. In the words of Kurt, "Once a punk, always a punk" no matter how much money you make.

Love and kisses,
Hillary Goodwin, Philly

DOESN'T MEAN YOU SUCK

Hey Flipside;

I think it's a real laugh that so many people who bitch, moan, and whine about the evils of "corporate rock" are the SAME people who profess their undying admiration for artists like Patti Smith, who began her career on Arista Records and, by the way, maintained her distinctive style throughout. Just because you're on an independent label doesn't mean you're cool. Equally, just because you're on a major label doesn't mean you suck. As the editor of RUCKUS I've been way impressed with how cool the majors (as well as the independents) have been to me, and believe me, RUCKUS isn't SPIN. They've got no reason to turn me on to cool stuff (tix CDs etc) - the 'zine is really small by their standards - but they do. It would really be great if for once people looked past the rhetoric and into the facts. I'm not saying everyone's experience will be as positive as mine has been with regard to big-time bands and labels, but I do think ALL people would realize it's not a one-sided issue. BY THE WAY: Ruckus has a new mailing address. It's 136 Julie Drive, Glenview, IL 60025. I'll send a copy of #2 when it's out this summer.

Lori Weiner, Glenview, IL.

(These last two letters are typical of what is heavy on some of our readers minds. I was gonna write a real snotty reply about "sell outs" and "corporate rock" but I decided it was best not to offend so many of my friends. - Al)

DREAM DREAM DREAM

Dear Flipside Krew,

So I had this archetypical fan boy dream that I thought I should share with you all.

In the dream which occurred most vividly around 4:30 a.m., about a half an hour before I have to get up to go to work at the branch office, I had won some sort of geeky Spin magazine or 107.7 "cutting edge" radio type contest. You know the sort, meet your pop idol for breakfast at your place. And my idol(s) are of course those proto-grunge jubilant hipsters of evol and feedback... Sonic Youth.

Now in real life if I could meet any member of S.Y. it would probably be Lee because he doesn't get to say as much even though he produces a lot of the weirdest and grooviest atonal guitar effects and what's more used to be a Deadhead and therefore poses a most interesting paradox. But you know how dreams are, symbolic as all hell and shit.

So in the dream i'm sitting in my own living room with my wife and Thurston and Kim just hanging out, we've probably smoked a lot of pot, and we're talking about my CD player and Thurston is going through my records commenting on them (by now I'm sure that Krk is puking if he bothers to read this,) any way the really WEIRD part is that the whole time the rest of this shit is going down... Kim is knitting. She's wearing one of those silly stocking caps that punks who want to identify themselves as grunge without bothering to grow their hair out and risk getting fired wear in 90 degree clubs, and she's knitting with yarn and needles just like your Grandma.

What does it all mean?

Kill Your Idols, Ricardo Luv Wang, Seattle

HANG OUT WITH THURSTON

Dear Flipside,

I am writing because I read your magazine regularly but can't understand why you cover dumb bands like Sonic Youth and ignore the real punk rock reality of bands like Bumblescrump. It seems like Sonic Youth is in "Flipside" every other issue, but when a band comes along that doesn't fit the mold of new generic-core pathetic punk or wanna-be alternative sensation (like Hole or whatever) you ignore them.

Punk rock is in constant turmoil and is so exciting because the revolution is coming in waves. It's like being on drugs, you know? Where every new vision is the most beautiful thing and ultimately important, profound even. That's punk, because it comes from real people and real emotions and experiences. That is the best thing, and I dare you to disagree with that. A band like Bumblescrump is the newest reality, and honestly they have to be the best band I've seen. But Flipside doesn't seem to care. All you wanna do is hang out with Thurston Moore and those ex-Pussy Galore blow-hards. Well, that sucks, because you cannot "avoid" the new punk rock. You can't just ignore it and make it go away. It won't. But if Flipside continues to ignore bands like Bumblescrump, don't you see that it will become just another rock-schlock `Option' style, journal? I like your magazine, Al. But, if you don't abandon your alternative flavored "security" to cover the future history being played out everyday before your face, you'll be publishing a waste of trees.

I love you,

Sean Puke

P.S. This letter was written on paper dumpstered from Alternative Tentacles Records proving I care even further than other so- called punks. Check out Rice from San Diego, good hardcore!

(Jeez, Louise, Mr. Puke!!! I really love it when you poor, misguided so-called punks write in and complain. Remember, dufus, this isn't Maximum Rock`N'Roll that you are reading, but Flipside! Sorry, but your attack is unfounded and pretty asinine and quite a waste of time to answer if you ask me. It's time to get a life and realize that reality is not set in stone to early 1980's hardcore (though some staffers may obviously disagree with me) and that punk rock is not punk rock anymore. Sure, I think that it's great when someone is pissed off and wants to start a band because something moved them emotionally, but when it gets as tired and cliched as the AOR radio movement of the past two decades then it's time to move on and look for something new. I don't blame you for being young and inexperienced and, possibly,jaded with everything

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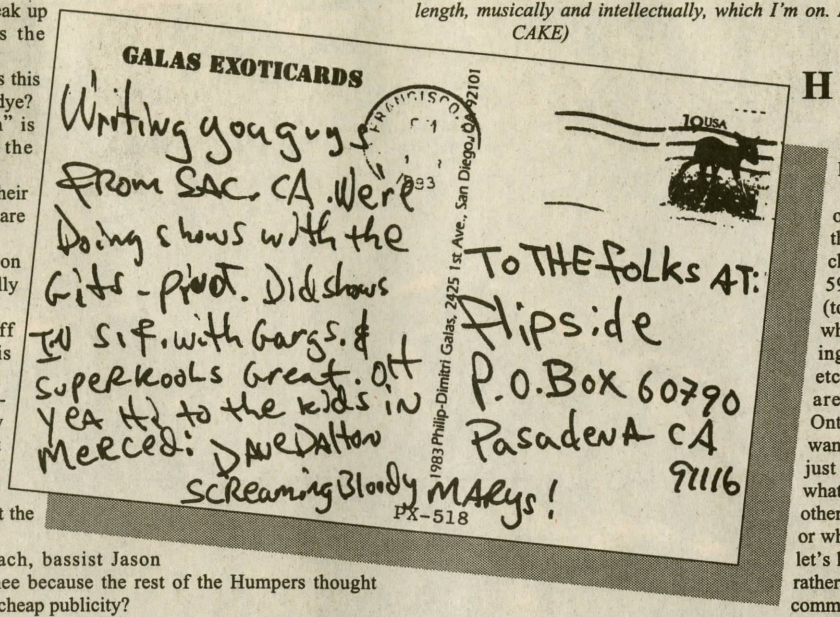
around you, Sean, but I'llgive you five years more experience and hope that you don't change, go to college and earn a degree in business and become as complacent as most of the people that I've known in my short lifetime. Gotta go... "Dirty" is on the CD player... - CAKE)

T OR F ABOUT THE HUMPERS?

1) Any fool with an empty refrigerator box and a roll of duct tape could easily sneak up on the Humpers and truly possess the world's first "Live Box Set"?
2)The Humpers didn't hide Easter Eggs this year because they ran out of black hair dye?
3) The phrase "it tastes like chicken" is equal to saying "it sounds like the Humpers"?
4) In 1994, the Humpers are going on their "Raisin' Rent" tour along with the Care Bears and Nirvana?
5) All of singer Scott Drake's vocals on the "My Machine" LP/CD were actually done by Teddy Ruxpin?
6) When drunk, "lead" guitarist Jeff Fieldhouse constantly brags about his collection of "priceless" air guitars?
7) The Humpers auditioned twenty-seven other guitar players before Billy Burks showed up wearing the correct black leather jacket?
8) The Humpers don't pander to different crowds; everyone gets molested just the same?
9) At a Bogart's show in Long Beach, bassist Jason Blakeslee suffered a badly injured knee because the rest of the Humpers thought knocking him down would create good cheap publicity?
10) The Humpers trade gifts at Christmas, but drummer Jimi always wisely saves money by giving Jeff a new air guitar?
11) The nicest thing about the Humpers is the women that hang out with them?
12) On stage, Scott Drake won't use a wireless microphone because he has trouble seeing the chord?
13) Even in California, none of the Humpers go out during daylight?
14) No dog is safe when the Humpers are around?
15) The Humpers are too lazy to come after me?

Here Boy,
Randall T Wyszpolsk, Long Beach



HARDCORE HOTLINE

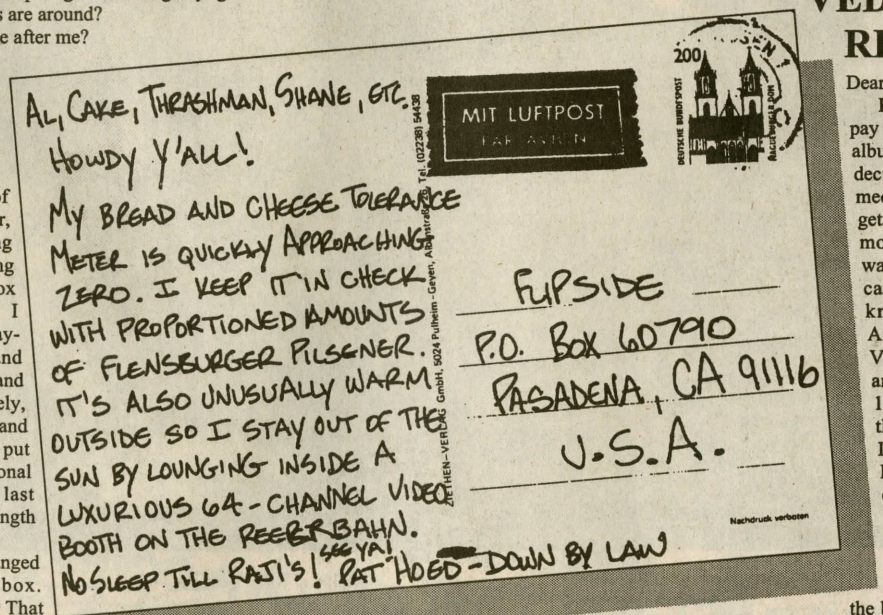
Dear Flipside,

Just a quick note to let everyone out there know that the number for the Toronto Hardcore Hotline has changed! The number is now (416) 596-2202 and is still free to call (toll charges excepted) for anyone who wants to find out about upcoming shows, releases, record swaps, etc. as they pertain to the Toronto area, or even greater Southern Ontario area depending on whoever wants to give us a call. Basically, it's just a good way to stay informed of what is happening around town and let others know that your band, your zine, or whatever is out there. Don't be shy, let's keep this punk thing a community rather than a commodity, alright?! Thanks,

T.O. HARDCORE HOTLINE... (416) 596-2202

(I can see Thrashead and Katz running to the phone as quickly as they can... -CAKE)

QUIEN ES MAS PUNK, EDDIE VEDDER O BAD RELIGION?



Dear Al and crew,

How much did Eddie Vedder pay to be on the new Bad Religion album? Or has Bad Religion just decided they want even more mass media attention then they already get? Early rumors spread that this money making corporate queer was on it, but what's the deal? I can't believe that shit. We all know he's worthless trash. Anyway, I must hand it to Mr. Vedder because he just saved me and many others like myself the 12 bucks we would've spent on that alternative album anyway. I can use that money to drive to Riverside and see Face To Face or some other band from California that still wants to play punk rock. Come on guys, the new album isn't even punk rock. We all know the best band on Epitaph is NOFX, who else? They deserve all the publicity and sold out shows they get. We're all sick of this backdoor they've had to take to Bad Religion because of Mr. Brett. All Bad Religion is the Ramones for fuckin' yuppies. They play the same chords, but because Graffin teaches at Cornell or whatever, he fuckin' feels he has to ram his superiority and beliefs down everyone's throats. There's nothing wrong with being educated, but it's getting old. It's very possible that NOFX has mutated into the best punk (note: nonpop) band on the planet and they don't make you feel fuckin' guilty for going to church on Christmas. So everyone save the 20 bucks they would've spent on a "Bad Religion Concert" and the money for the new Bad Religion album and the Green Day major label album (whenever that comes out), and send it to Fat Mike, kind of a donation for the time he puts into his band and his label for he makes music that actually does something for punk rock. Amen.

Nick Fit
San Diego, CA

P.S. Yes you're supposed to take the title "Recipe For Hate" seriously.

PILLBOXS

Dear Flipside,

Congrats on another great issue of the mag (March/April `93). However, I was kind of bummed, upon turning to your live reviews section and seeing Martin McMartin's review of Pillbox @ The Continental Club in NYC. I was bummed because I've been playing, gigging and recording in a band called Pillbox since January, 1991 - and I live in Berkeley, CA. Unfortunately, Ratboy and crew hadn't heard of us and went and borrowed the name. We put out a 7" under the name (with national distribution about to happen) late last year. We're also putting out a full-length disc in a few months.

I was sorry to see these guys changed their name from TV Eye to Pillbox. Hopefully they'll change it again. That way we can avoid a lot of confusion and frustration for both of us.

Thanx,
Tim, Pillbox, Berkeley, CA.

(Tim, I think that I know how you feel because I have friends in a band from the San Fernando Valley called Head who have the same problem. They decided to call themselves Head and released an album on a local label late last year when, all of a sudden, they realized that there were as many as two or three other Los Angeles bands with the same name. I don't see bands with names like Ed Asner Is Gay with the same problems, though. Think about it. Be original. - CAKE)

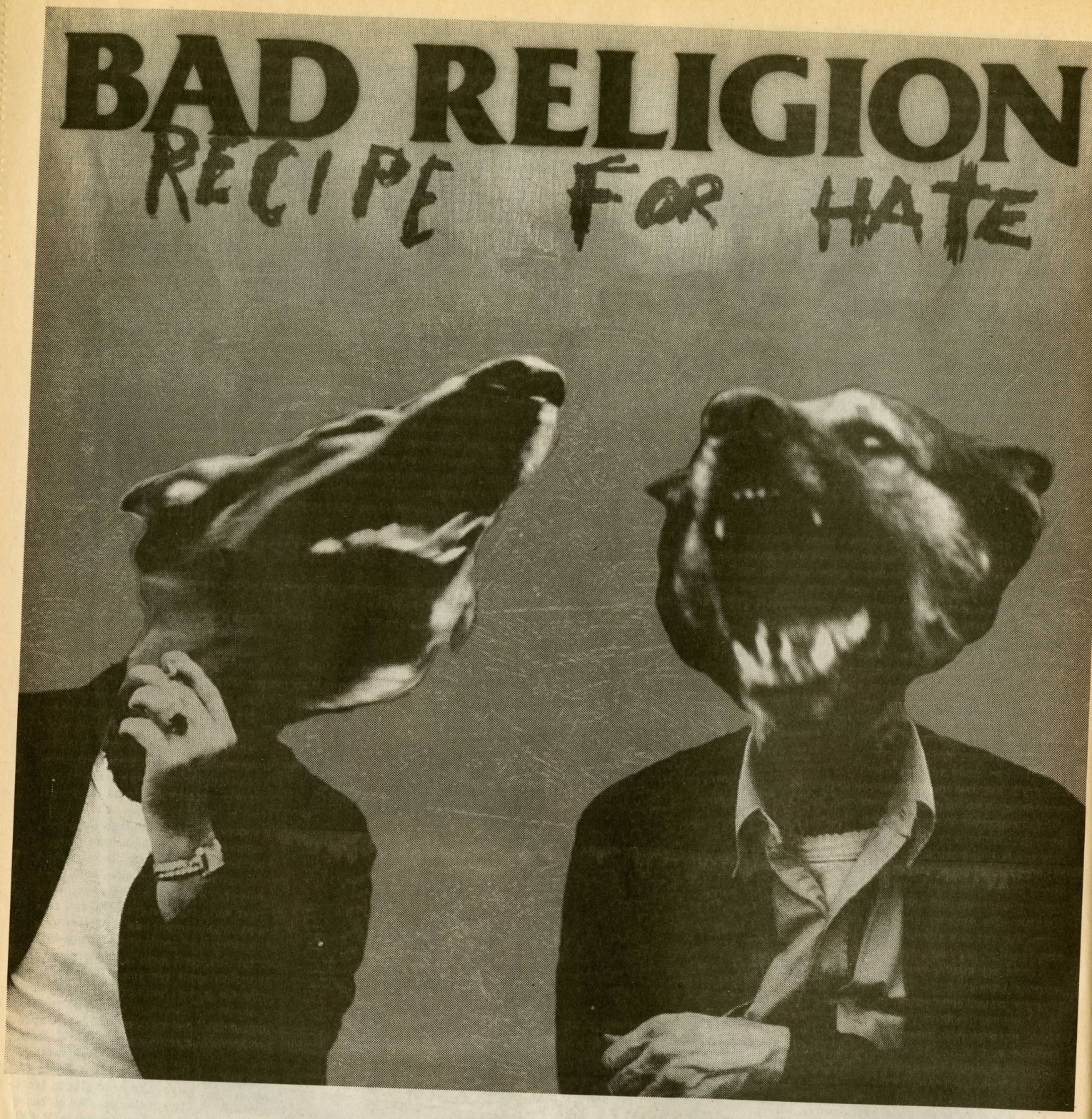
MOANIN' ABOUT SHONEN

Dear Flipside,

I just want to say one thing really quickly. I'm sick of this Shonen Knifeshit! I've heard about the band every five seconds ever since that tribute album came out a few years ago. Listen, Shonen Knife is stupid. You don't have to like them just because Sonic Youth told you to. You might as well sit around and listen to Tiffany. I think I'll melt that flexi you gave me now.

Mike

(Mike, you can melt the flexi if you want to. I don't care and I bet that Al doesn't either. All that I can say is A) thanks for the $2.50, B) thanks for the .29 cent stamp and C) Your letter has been received and recycled promptly. Sonic Youth has nothing to do with bands which I like or dislike. They just happen to be on the same wavelength, musically and intellectually, which I'm on. Honesty is brutal, ain't it, Mike?- CAKE)



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TONY TO THE RESCUE

Dear Flipside;

I just wanted to thank your for your interview with Tony Montana of the Adz (Flipside #83). I admire Tony not only for his music but also for his attitude.

After reading about all the hate and violence that he has encountered as a musician throughout the years, I can understand why he is less than enthusiastic about the scene.

It's a shame that even today you have to worry about being jumped at a show by some goons because you have long hair, have a different skin color, have the wrong shirt on, or for whatever reason.

Punk has always stood for individuality, but unfortunately, there are far too many conformists who want to label and judge. There is nothing punk rock about beating someone up at a show or joining some hate group. Violence at shows can only lead to the further collapse of the scene. If fighting and close minded-ness are encouraged, then anyone who has anything positive or creative to bring into the scene will turn away not only in fear but also in disgust.

Thanks Tony for making honest music, not giving a fuck about organized groups and speaking out against violence at shows. Who knows, some people who call themselves "fans" might actually listen to him and go to a show looking to have fun rather than looking for someone to beat up.

Pat Schubert,
Corona Del Mar

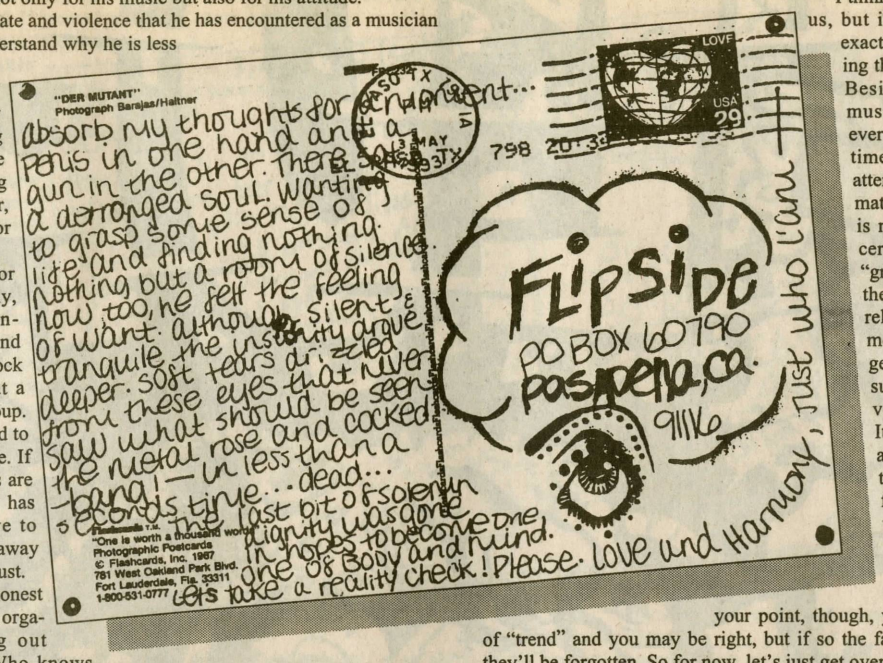
(Tony is less than enthusiastic about HIS scene because him and his band continue to play with the same old dumb-guy rock bands that attract dumb-guy rock audiences, AND they play with re-form burn-out bands that just drag burn-out gangsters out of the wood work. Like you said, people will and have turned away in disgust, and people with half a brain continue to sort out the good times from the bad. It's not that hard to do. - Al)

MIND YOUR OWN ROCK BUSINESS

Dear Flipside;

Actually, this letter is directed to all the readers and submitters of letters to Flipside. Even more so, it's a somewhat hypocritical request. I'd like to ask everyone to stop with their criticisms and open their minds. I've been subscribing to Flipside, and I cannot help but notice the fact that in ever issue there's a derogatory reference to the same bands (such as Nirvana, Rollins Band, Pearl Jam, Hole, etc). I mean an occasional cut on a particularly bad sounding band is fine, but every time I turn the page? The word boredom comes to mind. I ask you, can't we just quietly move onto some other trivial problem (or issue) that's hardly worth mentioning. What I really have the most trouble understanding is why everyone seems to care so much. Are you all planning on writing their biographies? It's none of our business what their personal lives are like, and why they make the kind of music they do. What these people do on and off stage isn't news, and I think we have a lot better things to do than sit around and talk about who's sleeping with our favorite Nirvana and Hole couple or what illegal substances they might be shooting into their bloodstreams.

I thought the whole point to this "punk" thing was to show the conservative pessimists of the world that there was a different way of getting from point A to point B, and it was just as good if not better than their own way. It's normal if you don't like them; there's really nothing you can do about it, but why, then, do you subject the few of us that don't want to know about these people's beliefs to their various (and it seems sometimes innumerable) exploits. I think it is one of the most important things to express your feelings and opinions, whatever they may be, but for God's sake stop prying into matters that don't even concern you.



I think this "trend" thing is getting to all of us, but if you think about it you're doing exactly what they want. You're publicizing them to no end and right now so am I. Besides, this is supposed to be about music, isn't it? Well, congratulations everybody, we've now reached a point in time when absolutely no one pays any attention whatsoever to lyrics! It doesn't matter why they get written (although it is nice to think that the words are sincere) or if they were written after this "grunge" thing happened. It matters that they were written, and we should just relax and enjoy it while there are a few more people to enjoy it with. Do you get my point? It's the music, we're just supposed to let it course through our veins and let it play with our emotions. It doesn't have to make us feel good all of the time, but that's one of the things that makes it so great. In order for everyone to get exactly what they want from a bands' music and members there would have to be a format for everyone to follow, and wouldn't that totally defeat our purpose? I get your point, though, you think they're the personification of "trend" and you may be right, but if so the fad jerks will just grow out of it, and they'll be forgotten. So for now, let's just get over their new found success and listen to what we like.

Catherina Kusch

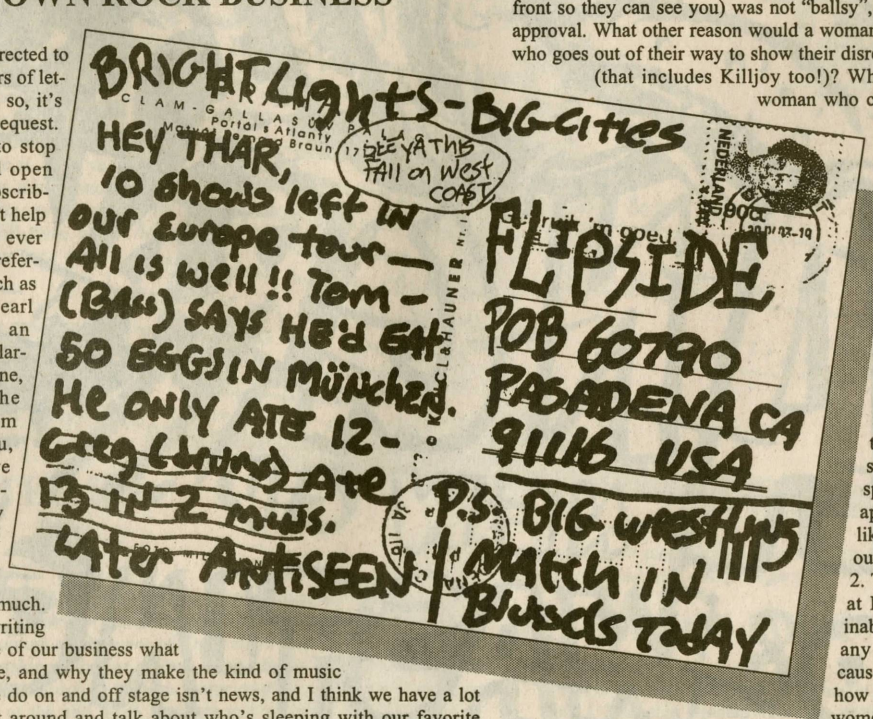
PS: Anyone who would like to send me a tape is quite welcome to. I am non-preferential and will probably listen to any "punk/hardcore" type stuff. Thanks! 420 Bellevue St., Green Bay, WI 54302

THE RIOT GIRL RESPONSE

Dear Flipside,

This letter is in response to the three reviews of Bikini Kill's performance(s) in L.A. in the Nov./Dec. issue.

1. To Killjoy, what you did (wearing a Meatmen shirt to B.K.'s show and standing up front so they can see you) was not "ballsy", it was an act of stupidity that seeks male approval. What other reason would a woman have to proudly sport the logo of a band who goes out of their way to show their disrespect and sexist attitudes towards women (that includes Killjoy too!)? What kind of message do we see here? A woman who choses a group that is anti-women over a group who is pro-women? Yes, that's right, you really showed Bikini Kill (how dumb you are). If you don't agree with their extremism, corner or question them on it, but you're not making THEM look ridiculous. You think they're men-haters (which you'd realize is not true if you took the time to read some-of their literature), but say this were true. How is showing support for a sexist band making a point? They look at the crowd and see a woman who appears too naive or too apathetic to care that she's supporting a group of men who think she's a piece of shit. If you'd rather show support for someone, who is disrespectful to you, in order to show your disapproval of someone else that you don't like, then you're an idiot, and need to figure out your priorities.



2. Thom, the multiple "Fuck You"'s directed at Bikini Kill in your reviews shows your inability to refute them intelligently or with any substance (other than your own anger caused by the damage to your ego). It's funny how some guys claim to support women and women's issues, but when they are questioned or challenged, they lose it and become totally defensive. Women are expected to sit back and take the shit a lot of men dish out. "Quit Bitching" is what they tell us. And when this happens to me, I stop and think: am I being too vicious, without just cause? ("just cause" being a grey area, I know). Do I do anything to perpetuate the problem (of course, we always think that we don't)? But no, you lose your cool, and in the long run, show yourself up for what you are: fools. You and Thrashead digest all the nasty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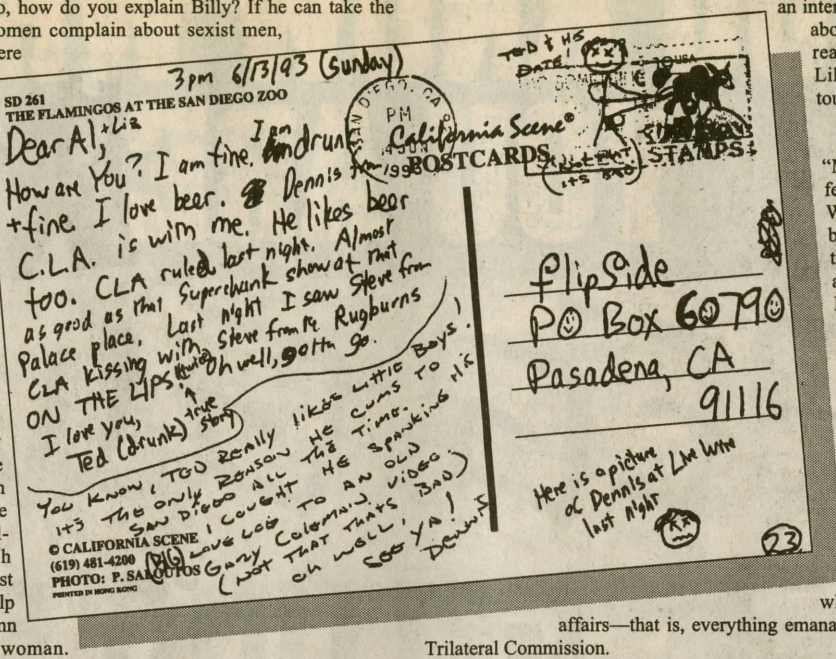
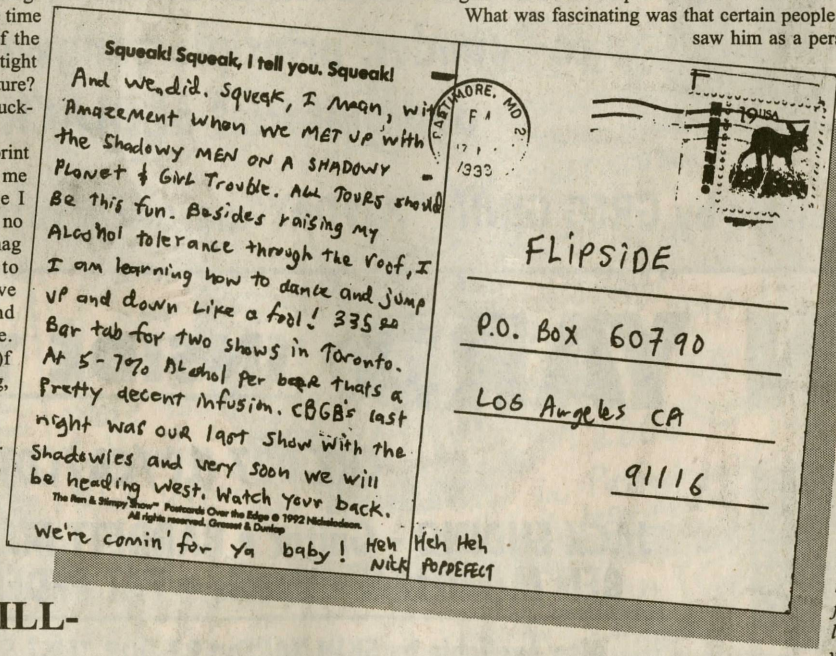
rumors about B.K. and try to use this gossip against them. Pathetic. What message some of you "feminist" men are sending out is that you support girl bands... that is the ones who don't really say anything threatening. "If a lady wants to rock, fine, but if she challenges me, fuck the bitch!" If B.K. truly were separatist, they would NOT have a male guitarist! So, how do you explain Billy? If he can take the criticism, what's up with you? If women complain about sexist men, most guys roll their eye and say, "Here we go with the feminist shit again." But if a girl cuts on men, you throw a fit. And no, it's not the same. When the oppressed attack their oppressors, it's not the same as when it's done the other way around. Men have the power position - women don't. I know a lot ofmen who support B.K. and don't get so uptight, because they know that men are the main problem. Apathetic women who propagate the negative sexist stereotypes are also a major problem, and I doubt B.K. would deny the latter. You three guys (I'm not sure who the other guy is who wrote the first gig review before Thom's is) act as if you are speaking for the entire male scene in L.A. I know not all of the men there are so defensive and closed to challenges. B.K. is extreme. They push their views with a powerful force. Just look at what it did to you! I can't help but wonder if you so vocally condemn male bands who are sexist or anti-woman. (The female band is always the exception.) Terms like separatism don't even get applied to men. Men who hate women, are still "just men". Yes, they're "misogynists", but that carries no stigma to them. Just look at how it brings down poor Axle Rose. His male fans could care less, and even his female fans are too stupid to take this into account. (Hey Killjoy, maybe you should've worn a Guns-n-Roses t-shirt instead!) But if a woman get's labeled "separatist", then she's blacklisted. Which is exactly what you're,trying to do, along with MRR and others, to B.K. Calling them "femanazis" - what the hell?! There wouldn't be enough room in your magazine if you took the time to devote a hateful sentence to all of the sexist male bands. Thom, you get uptight if Kathleen won't let you take her picture? Grow up, man, and come off it. Big fucking deal, ya big baby.

If you're not too chicken shit to print this, and want to write me back to tell me what a bitch I am too bad, because I already know I'm a bitch, and I have no plans to ever pick up your stupid mag again, (seeing how quick they are to attack girls) so I won't see it. You've already told me what you think, and have shown me what jerks you are. Brood over it and suffer -all three c)f you! And that goes for your little dog, Killjoy, too!

-Lisa L.

(Lisa, you simply refuse to open your eyes when you read don't you? It is you who cannot tell the difference between a non-gender "fuck you" and a sexist comment of which I have made none. - Love Thom).





AIDS RELATED ILL-NESS

Dear Jolly Roger;

I just received the latest Flipside (#83), and as usual, turned into the back somewhere to find your column. Thanks for the information you present, your coverage of the subject matter is deep enough to make use of. Only major gripe is that your articles don't duplicate very well, making it harder to pass along (due to the background used in layout). The current issue, though, has some major problems. I've been trying to break down the references at the end there, they are not available at local libraries. (outside of the Discover article). However, I am immediately dubious when I saw the high amount of emphasis placed on Craig Hulet. His name has come up before, and I have to point to a reference. An author up in this area, Sara Diamond, has written a book called "Spiritual Warfare: The Politics of the Christian Right" from South End Press (ISBN #0-89608-361-6). She has a number of studies and detail analysis on religious groups and their links to other right wing organizations, I don't have the book, and since it came out in '89, it might not have the Hulet discussions. Ms. Diamond did an expose' on him during the gulf war, when he came out as a rightwing person who opposed the gulf war. I can't find the article she wrote, but it was printed in the Anderson Valley Advertiser in '91 I believe. What I do have for you is an excerpt from an interview Ms. Diamond did in the AVA about Craig Hulet, perhaps you should read and see if you want more data. Like I said, most of the articles are tough to track down.

Bob Sinful,

Mt. View, CA.

"Michael Slaughter: There was one fellow who paraded up and down the West Coast last fall who got quite a bit of media exposure from outlets that would not normally have been amenable to his political ideology.

Diamond: Right. Craig Hulet, you're speaking of. Anybody who understood the right wing — even slightly — would have immediately heard his rap on the various radio stations and said, "This sounds like the John Birch Society:"

1. He was libertarian on economics.

2. He was viciously anti the national security state and George Bush, developing a whole conspiracy theory of foreign affairs—that is, everything emanating from the White House and the Trilateral Commission.

3. He expressed concern about civil liberties in a superficial way (about thedrug war, which is a very valid concern), but not about civil rights and civil liberties in their broader economic contexts.

His language was right-wing, but his affiliations were not. When Richard Hatch and I did our investigation of him and I called several prominent right wingers whom Hulet claimed to have worked with, they said, "Ny way! We would never have anything to do with him. We don't have any records of correspondence with him. We wouldn't recognize him if we bumped into him on the street."

What was fascinating was that certain people made him into a cause celebre and saw him as a person whose ideology they wanted to subscribe to.

Frankly, I was shocked—not so much by people's gullibility toward a demagogue like Craig Hulet—but by how I was treated when I (and other journalists) exposed Craig Hulet.

I was subjected to some very hostile attacks because of my expose and because of my saying that just because somebody was against the Gulf War doesn't mean they're progressive. (David Duke was against the Gulf War. So was Patrick Buchanan—until the bombs started falling.)...

(Bob, you'll notice that I have no article this issue -- I'm on "vacation" and will be back next issue -- with a new layout format that will be duplication friendly. Thanks for the info, I'll check it out. As for the references, you will have a problem finding a lot of them in public libraries - major Universities are you're best bet. If you don't live near one, take out a classified ad here in Flipside asking for a hook-up with a researcher that does. Good luck. - Jolly Roger)

JABBERJAW JABS BACK!

Dear Flipside;

Let's get the story straight from someone who knows the straight story.

Item 1. Lunachix (spelled wrong on purpose). They called us the night of the show and said they could not come unless we met their rider completely. We said there was never that stipulation and we don't normally meet riders due to our budget. They said they didn't know if they could come and would call us back. One and 1/2 hours later, not call and it was 10:30. End of story. The rest is fairly close.

Item 2 Cancellations. Often times for many reasons Jabberjaw is not able to meet or do a show. One reason often time sis car trouble. Gary drives a '63 Ford Galaxy that is

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not always reliable. This happens very infrequently but it happens. Reason 2; bookers insist on doing a show we say "no" to. Such as the case with Dig Faced Herman's, their booker wanted the show the same night as Fugazi. We said no due to the tremendous drawing power of Fugazi, and the number of Jabberjaw customers that would be attending. The booker insisted, and we said flat "No!". Sorry, Jabberjaw owners also like to go to shows, which I don't believe is a crime. We have a club and like to go see the bands that don't play our club. Once again, sorry if that falls on your bands only night, sometimes it happens.

Item 3 Butt Trumpet and locals. One of the reasons Jabberjaw doesn't book only local bands with out of town talent is because it very rarely works (financially). We've been doing this for 3 years and it seems when only local talent plays, maybe 60 people show up and 30 are on the guest list. Jabberjaw cannot afford to do a lot of shows like that. Once again, sorry. This is a business and after 3 years we've learned one out of town band and one local or two out of town bands make Jabberjaw and patrons happy and bring the kinds of numbers that we need to stay open. As far as Butt Trumpet vs. Sonic Youth, Pavement and Mudhoney -who would you rather see? Maybe if Butt Trumpet didn't suck so bad we'd do a show. But hey, you lucky kids can catch Butt Trumpet every night Thom has anything to do with Raji's!

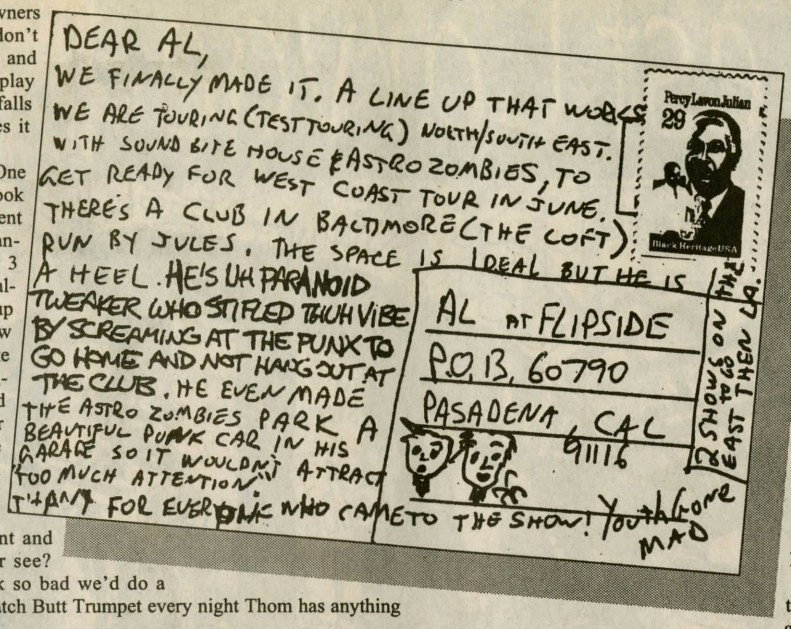
In closing, we're doing the best we can, problems plague everyone. And in true DIY like Jabberjaw, one sick partner can cause a cancellation. Thanks for listening and your continued support.

Sincerely,

Erik Niles (the dick door guy)

PS- The attitude at the door is to get money, sorry, this is a business, but if we didn't insist everyone would try to get in free (and does). We're doing the best we can and we want to stick around, but as gross as this is - it takes money. Once again, thanks for the support.

(Eric, first of all if you don't plan on showing up for shows that you already booked, then don't book them. In the local scene, I've talked to many bands that you've booked, including Butt Trumpet, the Obsessed, Seisure Salad, Spoon -- local bands that go out and flyer, get people there and then you don't show up! That's not cool! If you don't want local bands to play then don't book local bands. I've also talked to bands from out of town that you dicked such as The Dog Faced Hermans, Fits of Depression, Lunachicks and more. And as far as saying "Butt Trumpet sucks," you know what? I take that as the highest fucking compliment, thank you very much, because our intentions are to suck. So suck this! All we want to do is have a good time, we're playing for fun and not to make a buck, like some people like you. Just because you have a personal beef with Thom doesn't mean you should take it out on other people in the band that he is in, that you don't even know, a band that you have never even seen live. I've met Gary and I thought that Gary and I were cool with each other, I've never had any problem with him. It's really no big deal to me what his opinion (or yours) is of the band. But I think that his politics are cut throat, he's probably a Republican! So, don't book local bands. I think that all local bands should fucking boycott Jabberjaw and not even play. Out of town bands, you come to Jabberjaw at your own risk! You might get dicked too. If you: Eric, Gary or Jabberjaw, cannot support the local scene then why should our local scene support you? If you do book a show, you have a responsibility to show up. Granted, you want to go see Fugazi or Sonic Youth, too. So why book us local bands? We could be at that show ourselves instead of waiting outside of a locked club after dragging our equipment there. We too, could be at Fugazi or Sonic Youth so why did you book us in the first place? And, for all those poor out of town bands that get stiffed that depend on that show to get money, to sell merchandise, to get a meal and gas to get to their next show - touring bands depend on that. Once again, I'd like to reiterate that that is totally irresponsible as club owner, booker and totally selfish and unfair as well. In the beginning the only bands that you got to play your club were local bands -- local bands kept you open for awhile, local bands are what opened Jabberjaw. To dick an amazing band from out of the country, from Scotland (which is out of town) is really pitiful - for whatever reason. Talk about a disappointment. They come to L.A. wanting to play for the first time and getting screwed. Support Al's Bar, Gaslight, Raji's and Doren's night at the Teaszer - don't support Jabberjaw. - Bianca Butthole - loud bass Butt Trumpet.)



HAVE A COKE AND A SMILE

Dearest of Dear Jolly Roger,

You can jackpot all of the cans out of a coke machine by pouring a pitcher of warm salt water down the coin slot... And if you are a particularly industrious individual you can sell them cheap and make lots of money$. Don't hit the same machine more than one because it gets totally fucked up and THEY will be keeping an eye on the location. Of course, I have never done this and I know you never would either, and I know that none of the readers of Flipside would dream of doing this.

Bye - (not signed)

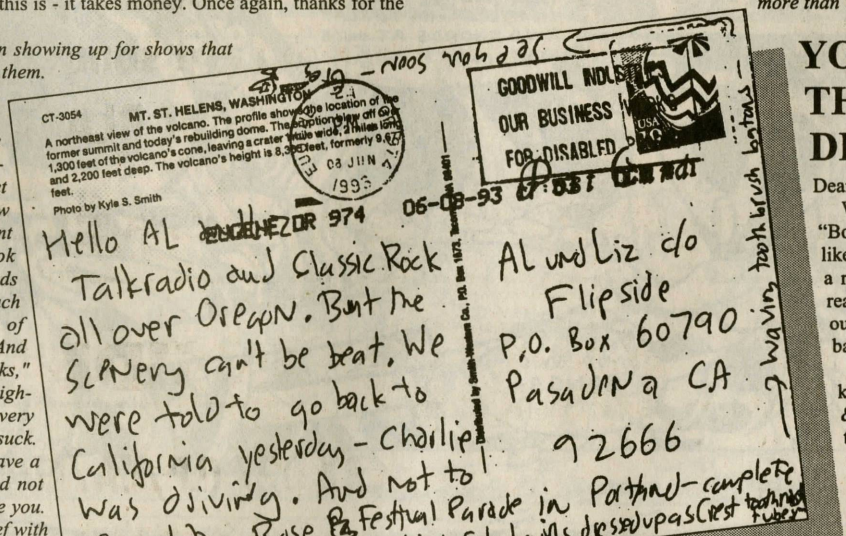
CAKES A STUD

Hey Flipside,

Some one tell Cake to mellow out with the ego photos of him and various rock gods. Hey, we already know Cake's a stud, these photos are plain unnecessary. But, if Cake truely wishes to exalt, he should partake in a serious career move such as a naked photo of himself and his hunky, cross-dressing guitar player, or a photo with one of the foxy guys in Heaterhead, or maybe just another hair weave. Constructive criticism.

Yer Pal Bob Bogart

(Bob, I love you. I love you. I love you. I love you. I love you. In fact, I love you more than Thurston. - CAKE)



YOU CAN HEAR THE NAMES DROP

Dear Flipside,

Why is that your live show reviews, "Bobisms" & "Cake mix," just sound like non-stop name dropping instead of a real, worthwhile reviews? I could really care less who the fuck you hang out with. You suck, tell me about the bands! Duh...

Oh, and tell Courtney Love I'll kick her ass anyday, anytime. "Me & my girlfriends are gonna push you through, `cus Riot Grrrls gonna stomp on you." Courtney, you're a joke. Go change your baby's diapers, Kurt's too strung out.

No, really I love you Courtney. But you're not my fuckin' patron saint (Re: Newsweek Nov 23, 1992 page 84)!

See ya,

DULL Riot Grrrl-boy

1290 Front St., #109 Binghamton, NY. 13901

P.S. Interview Tiger Trap & Pansy Division! You suck. You should take my advice. Oh and thanks for the good review of my zine, but yours still needs a lot of work. Love Ya.

(Listen here, my little friend, my column is not meant to be a "name dropping" column, but a column of what took place in the past couple of months. I happen to appear in my column because Bob took a photo and it happened to be one which I found to be funny, humorous or worthwhile to include in my column. Sorry for your dislike of Courtney and Kurt, but when your little dictatorlike movement is nothing more than trivia five years from now, you won't be laughing. Mark my words. Oh, send me a photo of yourselves and I'll print it in the next segment of "The Cake Mix." You might as well immortalize yourselves before your so- called "movement" fades away...and before Eddie Vedder reforms the Dead Boys. And guess who does the zine reviews around here?

- CAKE)

C'est Larvae

© WILLIAM POTTER 1993

DEEP BENEATH THE WORN FLOORBOARDS OF A NOTORIOUS N·Y·C· VENUE, A YOUNG INSECT MAKES ITS' LIVE DEBUT...

rattle rattle Yeh! Yeh! Yeh! rattle Yeh!

THIS IS ONE SONG I'M SURE YOU'LL RELATE TO ... IT'S CALLED 'DDT BLUES'!

DESPITE THE RATTLE OF ANTENNAE AND CHEWING OF RESTLESS WOOD-LICE AT THE REAR, AN ATTENTIVE FAN CLUB LEAN FORWARD, CAPTIVATED BY P.J. LARVAE.

NOTE THE COMPLEX FOUR-HAND GUITAR TECHNIQUE THAT ENABLES HIM TO PLAY TWO CHORDS AT ONCE!

...AND TWO SONGS!

I APOLOGIZE FOR THE LACK OF A BACKING BAND, BUT THEY CAME DOWN WITH A BUG.

Baboon Dooley

Witness to Beatnik Glory!

It was the gonest poetry reading of all 1993. Like wow, did you hear Gonna be here and I also heard sure Man

No way anyone with his shit north of his Shorts was gonna Miss that. Cats and kittens lined up for blocks

Why? Because Chitey Nuicido the beatest big daddy of them all, was on the gig! Even the dead dog Cries when the Jazz of life is played!

Inside the tension rose as everyone awaited his first crucial words.

All life is learning to eat the Sneakers of your childhood!

he said. And then he split. Yo Later. The Silence was so real you could have cut it with the hopes of an entire generation struggling to be free.

But then some cats started to bop about with a wild beat abandon! Gone Daddy-o! Now! Like Wow! Go! Go! Go!

Linking arms, they began to chant this crazy new jag. All Life is Learning to EAT the Sneakers of your Childhood!

Soon the whole crowd joined in. The chanting grew louder, then frenzied, then mad. Someone lit the club on fire and many of the best minds of my generation were fried.

Me? I escaped and hurried back to my flat as fast as I could..

Puf!

Because I knew that somehow, someway in spite of it all, everything made sense

©93CRAWFORD

This is probably one of the most incredible bands in existence. I was so impressed by the Boredoms that I saw them twice. I can't think of a band that has affected me that greatly since the Butthole Surfers. Their live show is like a circus spectacle gone berserk. I tell you, people, that all the other bands which you have seen perform live will pale in comparison to this Japanese band. Their record catalog, as far as I know, is sparse and hard to attain. I originally heard about the Boredoms in 1990 when one of their albums, Soul Discharge, was released in the states on the Shimmy Disc record label. That record, which was reissued on CD by Shimmy Disc in 1991, contains ten songs which aren't really songs but movements (as in a classical sense) with titles such as "Bubblebop Shot", "Z&U&T&A" and "J.B. Dick + Tin Turner Pussy Badsmell" and which left listeners, such as myself, at a loss for words. All that I can say is that there is no band on Earth like the Boredoms....

Joining me for the interview (and occasionally bitching at the questions asked herein) were: Pat Fear, Don Bolles, Steve McDonald, Damion and Todd from Slug, Scotty from Dogstar, Dave Markey and an assortment of unknowns.... Extra special thanks to our wonderful translator, Duke from the Getbacks. May Allah bless him for all eternity. Interviewed on May 17, 1993, after their amazing show at Spanky's in Riverside.

Interview by Cake, photos by Al

BOREDOMS

Cake: The first question that I'd like to ask them is how long they've been around and how long have they've been doing this type of "free-form" performance.

Duke: They've been doing this for eight years. Eight years ago...

Pat: When you play in Osaka how many people come?

Duke: About four hundred.

Pat: Are you the most popular band in Osaka? Who is the most popular band in Osaka.

Duke: They say that it's Loudness.

Scotty: Euhhhh!!

Pat: Do you remember the Plastics?

Eye: Yeah. Yeah.

Pat: They played in America. Very early.

Eye: Yes. Yes. I know. I know.

Pat: One of the first Japanese bands to come over... with drum machines.

Cake: So, why is the band called Boredoms?

Duke: They got it from the Buzzcocks' song "Boredom."

Cake: Geez! I just listened to that song today! Are you familiar with the Butthole Surfers?

Duke: Yeah. They know about the Butthole Surfers.

Cake: Yeah. You guys would be good on a bill with them and maybe also with Sonic Youth...

Duke: They said that they'd like to do it. Sure.

Cake: Ask them what their favorite bands are.

Pat: Each person. Each person.

Duke: Captain Beefheart. Marz. Caroliner Rainbow. The Buzzcocks. Faust. (Don was real happy at this one!)

Pat: Yamamotor, who is your favorite guitar player?

Cake: What releases, Boredoms' records, are currently available?

Duke: "Soul Discharge" is the only one domestically.

Cake: I have a single on Public Bath Records. That's really good, too. You were also on "Japan Bashing Vol.II" as well?

Don: No. That was Volume one.

Pat: Do you know the band Angels In Heavy Syrup? Are they bad? Popular?

Eye: Bad.

Dave: (gesturing to the drummer) Yeah. She played drums in Free Kitten. How many shows?

Pat: "Oh, Bondage, Up Yours!!"

Duke: Three or four times in Japan. And they recorded in New York.

Cake: They have a new album out in Japan on Warner Brothers Records, right?

Duke: "Pop Tatari."



Cake: Any chance of it coming out in the United States?
Duke: He says "Maybe."
Don: It should be "Definitely."
Cake: Are they going to come back and tour here soon? I thought that this bill was quite strange. (In Riverside they played with Brutal Truth, who Pookie interviewed for this issue, and three other barking dog speed/death metal bands.)
Duke: They say that they like Brutal Truth and the Pain Teens anyway. So... They say that they're coming back in July for a small East Coast tour.
Pat: Ask Eye about the time he drove the tractor through the wall of a club.
Duke: Yeah. He said that he did it.
Pat: What happened? How much damage?
Duke: He destroyed a lighthouse. They did it at a garage.
Pat: Did you get in trouble?
Eye: Like dinosaur. I'm driving. Smash. Smash. Broken.
Pat: Police?
Eye: No police. 60,000 dollars damage.
Don: I guess you didn't get your guarantee that night!
(Much laughter)
Eye: Just for fun.
Pat: Fun? You don't know why?
Scotty: Why do you call yourself Eye?
Duke: He says that it's his little brother's name. I mean sister.
Cake: Tell him that the only way that I can describe their music is that it's like a Salvador Dali painting come to life.
Duke: Eye says "Thank you very much."
Pat: What are some of your favorite American bands that you would like to play with sometime? If you could play with any bands in the United States who would you pick?
Drummer: Jon Wayne! Kicks ass!
Pat: What's the strangest thing that's happened to you in America?
Duke: They thought that the bathrooms were really weird. That they weren't private.
Pat: Did you like the Runaways or the band Roxx?
Duke: Suzy Quatro.
Pat: How did you arrange the American tour?
Duke: John Zorn told Brutal Truth and then John Zorn called them up in Japan and told them to get down here. And they did it.
Pat: A lot of bands have problems touring because they have jobs and they only get one week in August when they get the vacation. How did they manage now to tour? Do they not have regular jobs?
Duke: They just took some time off of work to do it.
Pat: What are your jobs?
Duke: Waiter. Works for Proctor and Gamble. She makes sanitary napkins for Proctor and Gamble. She quit. He's a cop. Security at a building. He's a woman cop. He's a delivery stock boy.
(Much, much laughter.)
Pat: Why is saying the number four in Japanese wrong?
Eye: Death.
Pat: Ask them if when they count out a song if they use an English or American word.
Eye: One, two, three, death.
Cake: Some of us saw Ruins (who are also from Japan) and I want to know if you're friends of theirs and what other bands from Japan are worth checking out.
Duke: They really like Ruins a lot. They say that there's a pretty big punk scene going on in Japan. It's pretty big. Oki-dogcore is the hottest. In one of the major cities, like Tokyo, they have a major festival in a park every last Sunday of the month, I think, of just hundreds of bands playing everywhere. You could walk twenty feet and there would be another band playing. Rockabilly to punk to jazz to disco to whatever.
Cake: Well, that's probably why they sound so unique. They hear all that stuff at once and go "Oh!"
Pat: Do you like "Space Giants?"
Eye: "Space Giants?"
Pat: Yeah. On TV. Johnny Sako.
Cake: Giant robot.
Eye: Oh! Giant robot. Yes. I know.
Pat: Popular?





Eye:
Ah... underground.
Pat: Is there any competition between the Osaka and Tokyo scenes?
Steve: How come they've never been with Debbie Gibson before?
Duke: They're asking "Who's Debbie Gibson?"
(Much Laughter)
Pat: Hello, Kitty?
Eye: Hello, Kitty. Hairi-kairi.
Duke: He says that he worships Hello, Kitty. They say that they've never been there but that they've heard of it. She likes Snoopy.
Pat: What kind of drugs do people use in Japan?
Eye: Very illegal.



I hate rock. Hate rock. Hate rock. I like the Shaggs.

Eye: Electric Teeth.
(Much, much, much laughter)
Don: That's really good. That's a good name.
Pat: Yamamoto, what is your favorite Faust album?
Don: "Faust 5" is stuff that was never released but is on seventy-one minutes. But some of it still hasn't been released.
Scotty: Do you like Can?
Eye: Yes. Very much.
Pat: What about the Shaggs? The greatest band.
Duke: Yamamoto says that the Shaggs would win over the Germs.
Don: Ohhhhh!
Pat: Do you like Yoko Ono's early noise stuff from the sixties?
Not the Beatles but Yoko Ono. Much better.
Dave: Who would win in a fight - Yoko Ono or Bono?
(Laughter)
Duke: They said Bono Yoko would win.
Don: Yoko would win but Bono would sue her.
(Laughter)
Pat: Who would win in a fight Shonen Knife or 5678's?
Duke: They said "What kind of questions are these?"
(Laughter)
Cake: Who is the craziest band that you've ever seen outside of yourselves?
Duke: Electric Teeth.
Pat: What do you think about the Blue Hearts?
(Lots of laughter again)
Duke: He says that he likes them.
Pat: Tell him that they're big in Japan but play real small places here. And also ask him if Shonen Knife's popularity is helping more bands to come over here and how Shonen Knife is percieved over there.
Duke: They're really famous. Shonen Knife has been playing for ten years and that they were kind of famous in the underground. Real underground. But when they came over to America they just blew doors open in America, then they became really huge in Japan.
Steve: What about the Go-Bangs?
Don: (Laughs) The Go-Bangs. What about Charles Manson?
Duke: Yeah. Charles Manson is really big in Japan. Really famous.
Pat: Ask them why they didn't play the last music seminar in Japan.
Duke: They have no idea. They say maybe this year but they don't know.
Pat: Are you playing the Garage Fest in Seattle?
Duke: They're not going to do it. They have no idea why they're not doing it.
Cake: Were they ever into Stalin. They were one of the first punk bands in Japan?
Duke: They know about them, but they're not a punk band anymore.
Don: Is UFO Or Die coming here in August?
Cake: What's your favorite Devo song?
Eye: All songs.
Drummer: I like Residents.
Pat: What's your favorite Residents album?
Duke: "Meet The Residents."
Pat: Yamamoto, do you like Iggy and the Stooges? Ron Asheton?
Yamamoto: I hate rock. Hate rock. Hate rock. I like the Shaggs.
Pat: What American band do you hate the most?
Duke: They don't know.
Dave: Would you let Ted Nugent jam with you on stage?
Duke: This is getting out of hand!
Cake: Ask them if they would ever play with the Grateful Dead?
Duke: Sure. They'd do it.
Pat: What do you think of Henry Rollins?

Duke:
I heard that a dime of pot costs fifty bucks in Japan and it's shit! And you can only get it from gang members that are connected to the Ukuza.
Pat: Have you witnessed any drug use in America which is different from the use in Japan?
Duke: They haven't seen like any really insane drug use yet.
Pat: Soon. Do you have carnal knowledge of Beast-666 in Japan?
Eye: Beast-666? I don't.
Pat: Do you know Time Bomb.
Eye: Yes. My friend. The owner.
Pat: What's the most popular independent label in Japan?
Eye: Shellfish or Vinyl Japan. I have my label, too.
Damion: It's Question Mark Records. It's his label. A cassette label.

Pat:
Do you know about Sigue Sigue Sputnik? Were they popular in Japan?
Eye: No. No. Very, very underground.
Pat: Did you like early English punk rock like Buzzcocks and Generation X?
Eye: Yes. Yes. I like Slaughter and the Dogs.
Pat: Johnny Moped?
Eye: Johnny Moped? Yes. I know him.
Pat: Have you ever heard "Revelation" by Love?
Eye: Yes. I like very much.
Don: Do you like the "noise" scene? Is it big in Japan?
Steve: How about Norma Jean?
Don: They're as good a band as you are a cop!
Pat: Who is the most popular underground band in Japan?
Eye: Demboba (?) (Sounds like "Bend over.")
Cake: What does that mean in English?

Duke: They talked to him last night and said that he really enjoyed the show.
Don: Can I have a t-shirt?
Pat: What is your favorite movie?
Duke: "Calling Tornado, " a Japanese Yukusin movie.
Don: Have you ever seen "Hard Boiled" by John Woo? You guys did this thing that was like out of a John Woo movie... action for action.
Cake: Ask them if they had ever seen "The Crazy Family" which was a big underground hit here in the small theaters.
Duke: Yeah. They know that one.
Pat: Gamera or Mothra?
Eye: Do you know "Hawaii and I?"
Don: Yeah, I know "Hawaii and I!" Great show!
Pat: How do you know the Germs?
Eye: Very popular in Japan.
Cake: Ah! A reunion show!
Don: (Points to Eye) You sing and you have to dye your hair blonde and get fat...
Pat: ...and whoever plays guitar has to get really drunk and really mean.
Pat: (points to Cake) Do you think that he looks like Barry from the Necros?
Duke: Eye says that you do look like him.
Don: Do you have a video of George Bush barfing in the Prime Minister's lap?
(Laughter)
Eye: George Bush... I want to see...
Duke: They've never seen George Bush vomit.
Pat: Would you like to?
Don: He vomited in your Prime Minister's lap.
Eye: Ministry?
Pat: Ask him since he's not in the Yakuza, if he has a problem wearing that tattoo? Is it unusual?
Duke: No. They don't really care about that. A lot of people in Tokyo have tattoos.
(Yeah, I know...this interview got pretty silly and pretty out of control, but what do you expect from the people involved in the interview. Once again, I'd like to thank Duke for his fuckin' awesome help in translating while doing the interview and a very special thanks to the Boredoms for their time and effort and for two excellent, awe-inspiring shows. Thanks to all involved as well. It was fun.)

The Boredoms can be reached at the following address:

EYE YAMATSUKA
405 SGI, 1-17,
2-OIMAZATO-NISHI,
HIGASHINARI-KU,
OSAKA 537 JAPAN





BOREDOMS (ALMOST COMPLETE) DISCOGRAPHY:
[Thanks to Damion Romero of Slug for his help!]

- "Anal By Anal" 7-inch on Trans Records (Mid-'80's) (Japan) (Reissued recently on 3-inch CD by Bron Records in 1993 [Japan])
- "Michidai" 7-inch on Public Bath Records (1990) (U.S.)
- "Soul Discharge" LP on Shimmy Disc Records (1990) (U.S.) (Reissued on CD in 1991 with fourteen extra songs that date from the Boredoms early sessions 1982-1987[Also on Shimmy Disc].)
- "Pop Tatari" on Warner Brothers Records (1992) (Japan)

Also available:
- Boretronix Cassettes # 1-3 on Question Mark Records (Japan)
- "Japan Bashing Volume 1" w/Boredoms 7-inch E.P. on Public Bath Records (1990)(U.S.)
- "NG" Compilation on Trans Records (Mid-'80's) (Japan)
- "Taste Of Wild West 3" (1990) (Japan)
- "Yellow Power Scum" Cassette (1990) (Japan)
- "Journey Into Pain" Four-Cassette Set (Beast 666) (Japan)

(There's definitely more from where that came from, but according to Damion, that's all that he's aware of so far.)

Some More Additions:
- "Naked City" by Torture Garden on Shimmy Disc Records (1991) (U.S.) [This is an interesting record which was supposed to be released on a certain major label until the recordings were heard by some "higher-ups" and was, thus, deemed "unworthy" for release. John Zorn was allowed to release this independently, but only with the stipulation that it be released on VINYL ONLY. It has since been released on cassette as well and features Eye of the Boredoms on vocals. It's fucking great and 45 RPM!]

(John Zorn is also about to release another record with Eye on it on his own label...it should be out by the time that you read this.)

Even More Additions:
Eye's other bands include: HANATARASH {the first band which he formed in 1982}(they released three LP's, two CD's, one live CD [with two more on the way] and, practically, dozens of cassette only releases), UFO OR DIE {who, coincidentally, will be touring the states in August}(have released a few records on Public Bath Records including the compilation "Japan Bashing Volume 1"), AUDIO SPORTS {which is Eye's very own rap group}(have released a 12-inch, a CD-5 and a full-length CD) and, finally, his two latest side-projects are ELECTRIC TEETH (which Eye alluded to a lot in the interview) and ELVIS DUST.

Here are some contact addresses (I don't know if the Public Bath address is still good, though.):

PUBLIC BATH RECORDS
P.O. BOX 2134,
MADISON, WI. 53701

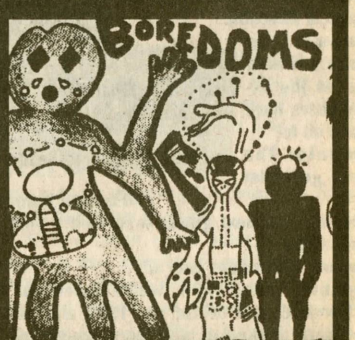
SHIMMY DISC RECORDS
JAF BOX 1187
NEW YORK, NEW YORK. 10116
(212) 334-4134
FAX: (212)334-3207

SHIMMY DISC EUROPE
P.O. BOX 213- 1740 AE SCHAGEN
THE NETHERLANDS
02240/15045
FAX: 02240/16001

JAPAN OVERSEAS
6-1-21 UESHIO TENNOJI-KU
OSAKA 543 JAPAN
(06)771-8573
FAX: (06)771-8583

Well, gang, I hope that you enjoyed the interview and enjoy looking for the rare records in the discography. Happy hunting, do ya hear?
- CAKE







Just when you thought you had seen everything, a band comes along and knocks you out. The 5678's are like nothing you've ever seen before - three wild Japanese girls that combine elements of all the wildest 50's, 60's, 70's and 80's crazed rock 'n' roll (hence their name). But their roots aren't just in American musical history, they draw on all sorts of Japanese rock'n'roll(!) and trash culture. Though they aren't well known in Japan yet, their fame is spreading rapidly. Last year they toured Australia where they played to packed houses every night.

This interview was held after their last gig in Tokyo before leaving for the garage shock festival in the U.S.A. Ronnie Yoshiko Fujiyama (vocals/guitar), screaming Chellio Panther (bass) and Salad The Geisha Girl (drums) are talking about their secret's and future plans with their outrageous mates, Osama (Mad guitarist from the Texaco Leather Men) and Kracky (drums in Guitar Wolf).

by Naomi Ono

Naomi: Tell us about history of the band, when and who formed it etc?

Ronnie: OK. in 1986, after splitting up of my first band, Cain, I wanted to form a new band and put an ad, to look for members, on the wall in Jam studio, where I was working at that time. Salad was also a member of Cain. We used to cover songs by bands like Velvet Underground and Television. But I wanted to try something else like 60's pops and N.Y punks.

Naomi: Is the 5678's the second band in your music career?

Ronnie: Yes. Although, I joined an R&B band as a session musician, too.

Salad: Yes, as a serious band. I was in a Rolling Stones copy band at school.

Chellio: It's almost my first band though I played in lots of session bands at art college.

So, are Ronnie and Salad original members?

Ronnie: No. Salad joined later. Our first drummer was an ex-Cain member. We have been through many line-up changes.

Naomi: Are there any reasons for changes?

Salad: The main reason is simply that people wanted to do something else.

Ronnie: it's typical, all bands experience differences of musical direction.

Naomi: Do you know what bands the ex-members have gone on to?

Ronnie: The first guitarist and bassist formed the Sleaze Sisters. The next guitarist formed a very good band called Mad 3.

Naomi: That's Edie, isn't it?

Ronnie: That's right. We released our first single ("Mondo Girls A Go Go") in 1989 and from that point, we were tending to play more pre-garage stuff which created the foundation of our current sounds, rather than 60's garage punk. After releasing our second EP ("I Was A Teenage Cave Woman") in 1990, Edie left and we became a three-piece band.

Naomi: Is this the way you want things to stay?

Salad: We're happy as we are now. We might have more members in the future if it feels right.

Ronnie: If we meet someone who can contribute and inspire us, then we might welcome them as a member. But we aren't looking for anyone.

Naomi: Has anyone come up and asked you?

Ronnie: I don't think anyone has, or will.

Chellio: But I did! That's how I ended up with the band.

Ronnie: Oh, yes. But that was an exception. Tsuda-San introduced you to us. He plays in Texaco Leather Men. Chellio phoned us and we got on well.

Naomi: Is it difficult to be girls in a rock band in Tokyo?

Salad: No, it doesn't make any difference. By the way, we're not girls... we're old women (laughs). Ah, you don't want to know this, do you?

Naomi: Shonen Knife is the most popular Japanese band in the USA right now. How does their success affect you?

Salad: Eccentric Gaijin (non-Japanese) have got interested in Japan. That' s all. Nothing more.

Naomi: For you? I mean the 5678's?

Salad: Ah, sorry.



"Screaming" Chellio Panther



Salad the Geisha-girl

Not submissive!

Not polite!

Ronnie: We have often been compared to them because we are three girls, including sisters, like them. They are a good band. I think they are an interesting band. But I guess it is nothing to do with us. To be popular overseas could be interesting but we have never been interested in main stream success. Mmmmmm... even if there are effects, they are all disadvantageous to us.

Naomi: Why?

Ronnie: Because we get offers from major labels, which just annoys us.

Chellio: Yes.

Naomi: So, isn't it encouraging?

Ronnie: No, not at all (laughs).

Naomi: Are Shonen Knife popular in Japan?

Ronnie: Yes, at the moment. They were never popular here before.

Naomi: Do you think their success started outside of Japan?

Ronnie: I think so.

Naomi: Do you know or talk to any of them?

Salad: I have met them only once.

Chellio: Just recently.

Ronnie: Yes, we have. If you are reading this in the States, I suppose you will have no idea of this but they live far away from Tokyo (in Kyoto, 300 miles away). I have seen them play only once, when they came to

Tokyo.
Naomi: Ronnie, you went to the USA with Jackie & the Cedrics (a crazed three-piece surf instrumental group from Tokyo, named after a popular old car) over Christmas...
Ronnie: That was great fun! I sang with them occasionally. After seeing the shows, I really wanted 5678's to tour in the USA.
Naomi: Did people in the States like the Cedrics?
Ronnie: Oh, yes! Very much! And the Cedrics seemed to enjoy themselves. They toured with the Phantom Surfers. I was very envious.
Naomi: The 5678's recently toured Australia...
Osama: You were pissed and threw up all the time!
Chellio: No, I wasn't!
Salad: It was the first time that we had to play for at least an hour and it was wonderful!
Chellio: I was so surprised because our posters had been stuck up everywhere. And when I was walking in the street, people came up and asked me if I was in the 5678's. It was a really nice surprise.
Naomi: What was it like playing with the Meanies?
Ronnie: Yesssssss!
Chellio: Fun!
Ronnie: They were fond of us.
Salad: Excellent! I want to thank them.
Chellio: I found it interesting that a punk band like the Meanies were keen on a band like us. I didn't expect it.
Salad: And what' s more, I was very happy that the Meanies' fans seemed to enjoy our gig, too. In Japan, an audience for the main band doesn't bother watching the support bands. The Meanies' audience gave a perfect reaction and I was touched.
Naomi: Popular LA bands like Redd Kross and the Muffs have members that are 5678's fans. Are you in contact with these people?
Salad: No.
Ronnie: Sorry! Only LA band I am a friend of is the Untamed Youth. I don't know these other bands.
Chellio: I don't know either. I would know more grunge types.
Ronnie: I know Rocket From The Crypt.
Chellio: Come on! They have just come to Japan recently and are famous, aren't they!?
Ronnie: They said that they were also fans of us!
Chellio: I like the Butthole Surfers! You didn't ask me? Ok. Ok...
Naomi: Do you know Jeff Dahl?
Chellio: Sure, we played with him in Tokyo.
Salad: We didn't play with him, we supported him.
Chellio: No! We played with him, didn't we (screaming!)
Ronnie: Yes, as support band.
Salad: That' s right.
Naomi: Did you talk to him?
Salad: No.
Ronnie: Yes, I did. I remembered the time when Johnny Thunders and... what's the name of that band... yes, Lords Of New Church came to Japan. Because Jeff covered "Third Generation". I think I told him that he had power to remind me of lots of things. I yearned for that time.
Naomi: Was he a fan?
Salad: No.
Naomi: How did you end up playing with him?
Ronnie: It was because of Barn Homes (a record shop and label in Tokyo).
Salad: They invited Jeff and the American Soul Spiders (a Tokyo band that have since become Teen Degenerate).
Naomi: I heard the band will go to the USA for the Garage Shock Festival in Bellingham, in May.
Ronnie: Not as 5678's. It's a secret.
Naomi: What name will you use instead?
Salad: We haven' t decided yet.
Naomi: Eddie and Show Women.
Salad: Show... women?
Ronnie: Yap!
Salad: ....(this is obviously news to her)...
Naomi: Is it a secret that Chellio isn't going?
Ronnie: No, it isn't a secret. That's why we won't play as the 5678's.
Chellio: If I say I can't go, then I can't go. So they won't, and can't be, the 5678's.
Ronnie: So don't misunderstand... please. Don't be confused, otherwise we would be in trouble.
Naomi: Do you know any other Japanese bands that will go to the USA at the same time?
Salad: Yes. Kracky' s band.
Kracky: (smiles)
Ronnie: They're called Guitar Wolf, a Link Wray copy band, and they play brilliant stuff...
Kracky: Excuse me, we are not a copy band.
Ronnie: Sorry.
Kracky: We're more like Stooges, GBH... and Link Wray (laughs).
Naomi: Any others?
Kracky: Teen Degenerate... they are ex American Soul Spiders.
Ronnie: And Supersnazz will be there. I am looking forward to watching A-Bones, Trash Women and Supercharger on the last day of the festival.
Kracky: Jesus! A-Bones?
Ronnie: Yap!
Kracky: I wanna see them play.
Naomi: What US bands influence you?
Chellio: Cramps.
Ronnie: Because we play in the band as a hobby, I am keen on recent US garage bands with the same attitude. They have jobs, collect records and play in bands.
Chellio: I like funny, strange bands which you find in the N.Y. underground scene. Not necessarily garage bands. I like Honeymoon Killers... ha ha ha... though they are not from NY. And I like the Butthole Surfers!
Naomi: Have these bands affected your music?
Chellio: I don't know whether they have affected the band.
Ronnie: Musically... maybe not.
Salad: I think we have been influenced by all the bands we have covered songs by. And definitely the Ventures!
Ronnie: I agree. All the songs we have covered are taken from our favorite bands. I think 50s r'n'r, rockabilly and pre-garage stuff is the most influential. I love stuff that' s pre-Rolling Stones.
Salad: Before 1965!
Naomi: Who would you most like to play with in the States?
Ronnie: Hasil Adkins!
Chellio: Butthole Surfers! I definitely would like to play with them!
Ronnie: I don't know them, sorry.
Chellio: Honeymoon Killers!
Salad: Link Wray!
Ronnie: That's nice, Link Wray!



"We used to cover songs by bands like Velvet Underground and Television. But I wanted to try something else like 60's pops and N.Y. punks."

Naomi: What are your future recording plans?
Ronnie: Next month we will record songs for a rockabilly compilation for Barn Homes. Barn Homes has a record label, 1+2. It' s a brilliant label. Then an EP will be recorded for Estrus. Please buy it! And then we will make our first album for Au Go Go, in Australia. "5678s... CAN'T HELP IT" was on Au Go Go (and Gasatanka in the US). It was a compilation (of the Japanese EPs). It' s slightly different from our current music, so please wait and try our first album. It should be... it better be good! And people in the US, you should buy our EP from Estrus.
Chellio: "Edie Is Sweet Candy", our single on Gasatanka is available only in the USA.
Ronnie: And "5678's... CAN'T HELP IT" is released on Gasatanka also.
Naomi: How did you end up with Gasatanka?
Salad: I guess Bruce Milne (Au Go Go) introduced us as a funny, trash band to them. I think I am right.
Ronnie: We might work with Sympathy but it hasn't been confirmed yet. Personally, if we had a chance to go to USA as 5678s, I would love to have something released on Planet Records, the Phantom Surfers' label.
Naomi: Have: you discussed that plan with them?
Ronnie: Yap. I hope that Michael Lucas can produce us but we may have to do the recording in Japan.
Naomi: How do you find out about American music in Japan? - Today's music?
Chellio: I don't think the cool stuff is accepted here, only catchy things are accepted in Japan. Something considered as trendy, fashionable and to do with the club scene.
Naomi: What sort of "scene" exists in Japan?
Salad: Ahhhh... I think we have the same "scene" as anywhere else.
Ronnie: In the music scene here, we still have many Mods and Rockabilly. It makes me laugh that we have more Mods here in Japan than in U. K. Neo GS (Group Sounds; Japanese garage movement in 60's) is still powerful.
Chellio: There are very few punks.
Salad: The only punk in Japan is Onochin! (Jet Boys vocalist) Everybody bursts out laughing.
Ronnie: I don't know much about other scenes but young people seem to long after American Black culture.
Salad: They are after vintage American second-hand clothes, expensive 501s, Nike and Malcolm X etc. But I don't think they have deep knowledge and understanding about Black culture. For them, it is a part of fashion.
Naomi: Is there an underground scene existing in

Ronnie "Yoshiko" Fujiyama



Not innocent!

Japan?
Ronnie: Yes, since the 1960's. It was started by the generation of Keiji Haino (famous Japanese underground musician, who recently played with Thurston Moore in NYC and Tokyo). Tokyo Rockers came next and were followed by Hard Core punk.
Naomi: Are 5678's considered part of the underground scene?
Ronnie: I think so. We are descendants of G.S. and neo G.S.
Naomi: How would you describe the current sound of 5678s?
Ronnie: RAW ROCK 'N' ROLL! No more garage punk.
Chellio: Stupid and crazy r'n'r.
Naomi: Are you popular in Japan?
Salad: No, not at all.
Osama: I think you are popular. I saw your poster drawn in a comic.
Naomi: When you play in Japan, what sort of audiences come?
Ronnie: Other garage bands! (laughs)
Chellio: Friends!
Salad: People we know.
Chellio: And some young girls.
Naomi: What sort of venues ("live house" in japanese) do you play?
Chellio: Small live houses.
Salad: I don't like the idea of live house here. It's totally different from ones overseas.
Ronnie: Very expensive to get in, drinks are so expensive (US$4-US$9) that you can't get drunk. Venues haven't got pool tables and pinball machines... They are "places to listen to music". But some clubs like Zoo have similar atmosphere to small venues overseas.
Naomi: For you, as performers, do Japanese venues have differences?
Salad: Oh, yes. I mean it's normal for performers to sell tickets (pay-to-pay). So it isn't easy for us to put friends' names on a guest list, because we would lose money.
Ronnie: Eddie played at Chitta (popular venue in suburban Tokyo) recently. The norm of tickets for each band was 30! A ticket was Yen 3000. It means the band could have lost Yen 90000. (US $690!!) That' s ridiculous.
Salad: I would like to organize gigs in a shabby cabaret, if possible.
Naomi: What other bands do you like playing with?
Ronnie: We often play with other garage bands, Jackie and the Cedrics, Guitar Wolf, Mad 3, Texaco Leather Men, Great Mongoose and me, personally, I would like to play with Boogie Boy Ikuto and House Rockers, that is a Hound Dog Taylor perfect copy band. There are few garage bands here so obviously we have a small selection of bands to play with.
Chellio: I would like to play with Boredoms and High Rise (Stooges/MC5 style guitar band) one day.
Naomi: What records are available by the 5678s in Japan?
Chellio: Basically everything we've done.
Salad: No, the first EP is no longer available.
Naomi: Even as a 'cd single?
Salad: We don' t like CDs so we tend to avoid making them.
Ronnie: You can hear those EP tracks on the compilation.
Naomi: Are there many labels in Japan?
Ronnie: I heard there are many grunge labels recently but I don't know any.
Salad: 1 + 2, Arukemi and Timebomb has a label, hasn't it?
Ronnie: And Karate Records! (5678s had a label!)
Naomi: As you mentioned before, your band is a hobby?
Ronnie: Yes.



Chellio: Yes.
Ronnie: That' s right, same level as BONSAI.
Chellio: That' s the way it should be.
Naomi: Are you planning to get more serious?
Chellio: We are serious, even now.
Salad: Yes, we are serious but have never thought about becoming a professional band seriously, and we never will.
Ronnie: Not at all.







Salad: But we have a serious attitude towards the music.
Ronnie: I want to be a good listener as well as a good player. I believe that one of the requirements of a good player is to be a good listener.
So I would like to be a good record collector, too.
Salad: We want to leave some space where we can escape from our hard and bitter real life. But once we commit to be a professional band, that paradise will no longer exist. We would start worrying and making compromises, like in normal life. I want to enjoy and be happy when I do my favorite thing.
Naomi: What are the Japanese elements and influences?
Salad: Japanese B-movies.
Ronnie: Me, too.
Naomi: Ronnie, you have black lizard tattoo and I heard it was taken from some old Japanese film.
Ronnie: That's right. The film was made in the 60's, scripted by Yukio Mishima and based on Rampo Edogawa's novel. Apart from films, I have been influenced by 50's and 60's Japanese obscure pops, often covers of famous American pop songs with Japanese lyrics. They sound so cheep and cool!
Naomi: Ok, what's the best show you've played?
Ronnie: No idea. If we got satisfied with what we do, it would be the end.
Chellio: Mmmmm, I agree.
Salad: There are some shows I enjoyed playing.
Chellio: Of course! But there isn't a "perfect show" for me. **Salad:** Our one-hour shows in Australia. I enjoyed playing there very much.
Ronnie: Recently, the one we played as support to the Meanies in Tokyo.
Chellio: I guess... the one in Osaka, more than a year ago. Kracky played drums instead of Salad.
Naomi: When he dressed like a woman?!
Ronnie: Not that time. I remember Anno (Guitar Wolf vocalist) sang some songs unexpectedly.
Ronnie: Guitar Wolf are going to the Garage Shock, so everybody should go and see them!
Naomi: If you could all add one famous person to the band, who would it be, and why?
Salad: Kracky! Osama!
Chellio: No! Keiji Haino.
Ronnie: Keiji Haino? Really?
Salad: No one... well... how about Machiko Kyo? She is an old film star. Chellio, you've just said you would like to become like her, haven't you? Oh, I forgot the most famous thing among us... Puyo Puyo! (a Sega Mega Drive game).
Ronnie: Yes, But it has to be a person. Puyo Puyo is a game.
Salad: So... Sukesodara (one of the characters in Puyo Puyo)...
Everybody: But it's a fish! (laughs)
Ronnie: He dances like this... (mimicking)
Chellio: (laughing) Yap. Yap.
Ronnie: And Ren & Stimpy.
Chellio: That's a cartoon on telly!
Salad: How about Jayne Mansfield? (suddenly, seriously) WHY?
Salad: She has big breasts.
Ronnie: She does! She is cool and wears cool dresses.
Naomi: What are your hobbies outside the band?
Chellio: Bike! I am crazy about my motorbike!
Salad: Haiku? (Japanese traditional five-line poetry) Everybody bursts out laughing!
Salad: Ronnie and I like collecting dolls. We are poor so we can't afford them but I like Japanese antique dolls and also Japanese B-movies.
Ronnie: Collecting Barbie dolls and obscure 7" singles are my main interests. Singles like rockin East, 50's and 60's dodgy stuff which most people think are rubbish. I'd like to look for new stuff for my collection when I go to the USA in May. Please give me Barbie dolls and singles!
Naomi: Do you have messages for people in the USA?
Salad: Please give me Japanese trash goods.
Ronnie: Our first album will be released this year, so please buy and listen to it.
Salad: I'm looking forward to seeing you all soon!
Chellio: Me, too.

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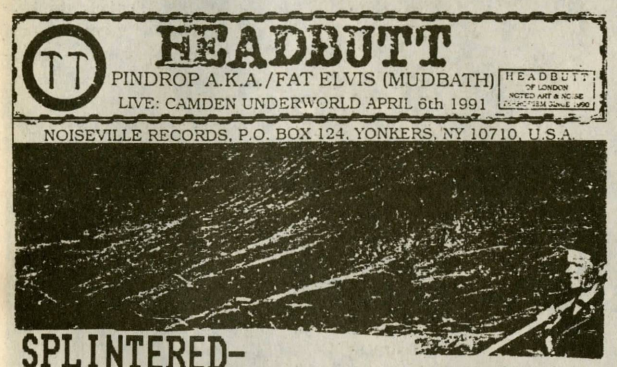

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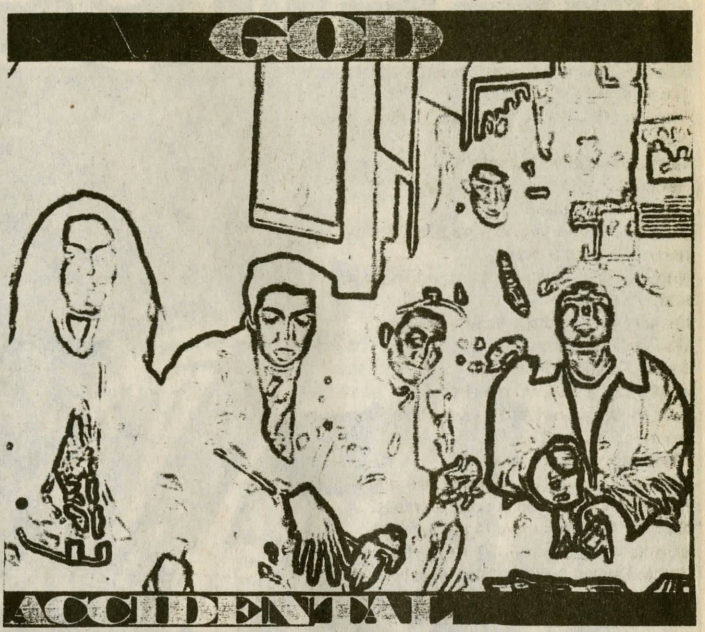

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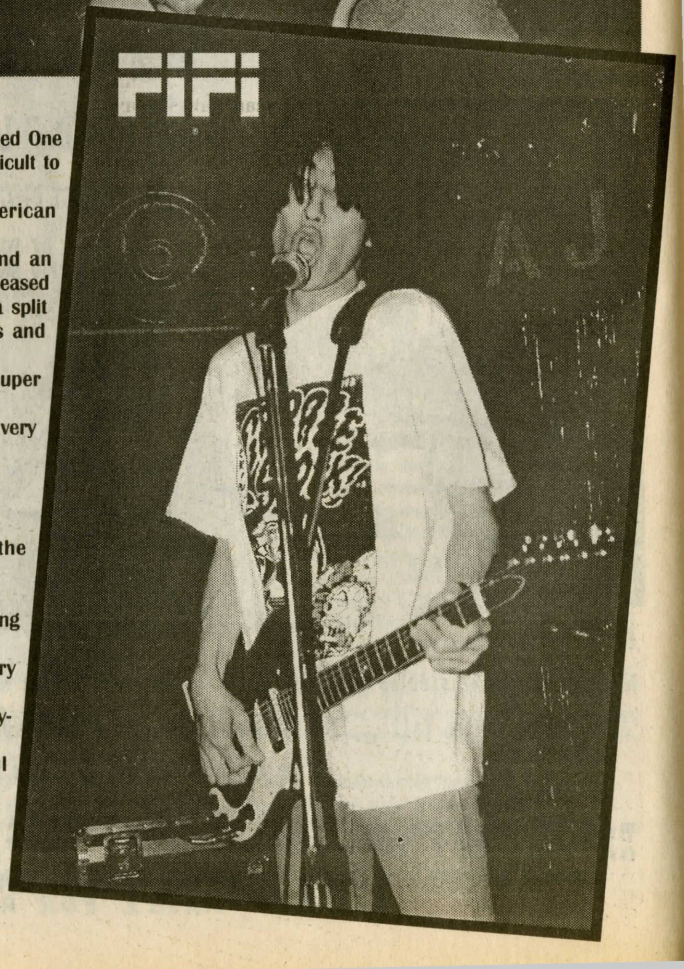
TEENGENERATE

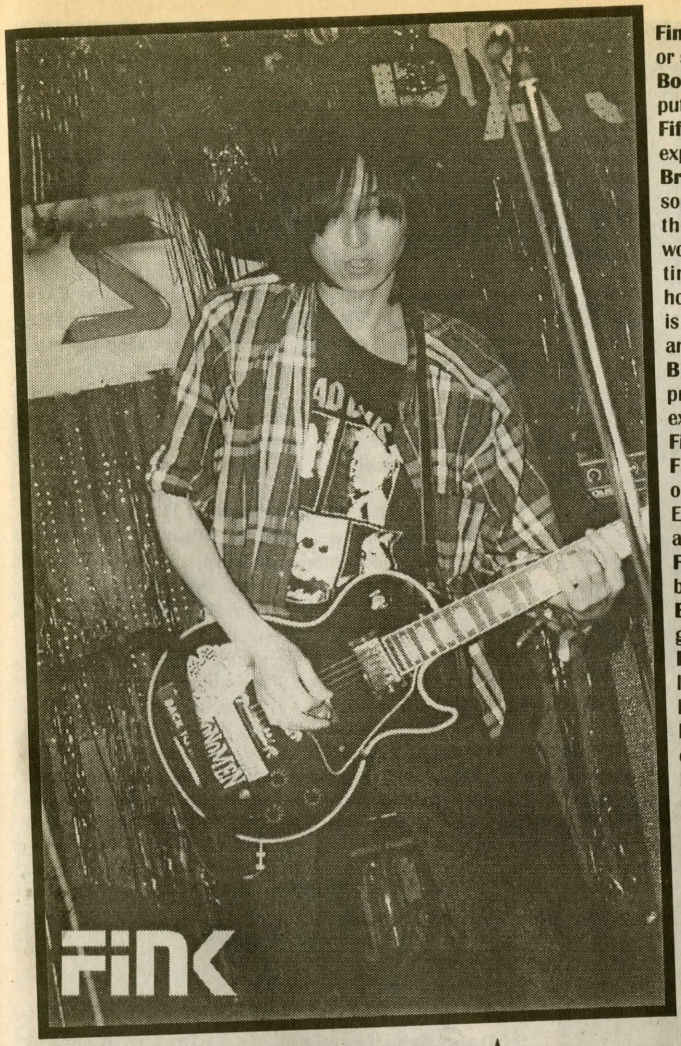


Japan's American Soul Spiders, with a slight line-up change have finally made it over to the States. I caught up with Fink and Fifi June 15, 1993 after an amazing set at at Al's bar.

Interview and photos by Bob Cantu

Bob: How did you evolve from American Soul Spiders into the Teengenerates? What happened?
Fink: Last year, we lost our former singer, Dezaki.
Bob: What happened to him?
Fink: He wanted to move to New York.
Bob: Is that what he did?
Fink: I don't think so. I heard that he just came back to Tokyo. He couldn't find a job here.
Bob: How did you guys make the Jeff Dahl connection?
Fink: Jeff sent me a letter. It said, "I like American Soul Spiders..." or something.
Fifi: He had plans to tour Japan. He was coming all by himself and he needed a band. He asked us to back him.
Bob: So, you guys were his back up band?
Fink: Yes.
Fifi: He knew about us from our Sympathy single.
Bob: How many shows did you do with him?
Fifi: Two shows.
Bob: Did you record with him?
Fink: A single...
Fifi: We recorded five songs.
Bob: Is that available now?
Fink: Yes, on a Japanese label called One Plus Two. It's still available but difficult to find in Japan. And America.
Bob: How many rocords did American Soul Spiders put out?
Fifi: Two singles on Sympathy and an Enlish label called In Your Face released our mini-album. And we released a split single with American Soul Spiders and Super Snazz.
Bob: You guys are friends with Super Snazz?
Fink: Uhh...maybe... I know them very well.
Bob: How well?
Fifi: He's living with one of them.
Bob: Do you know The 5,6,7,8's?
Bruce: We just ran into them the other day on the street.
Fifi: On Melrose....
Fink: We're going with them to Long Gone John's house tomorrow.
Fifi: Everyone in that band is very nice.
Bob: How long have you been playing this kind of music?
Fink: Since American Soul Spiders....
Fifi: Five years....
Fink: Since 1988.
Bob: How did you get hooked up with Long Gone John?
Fink: Um... I don't know! Our first





(Sympathy) E.P. was the same as our One Plus Two label (release).....

Bruce: One Plus Two licenses a lot of stuff.

Bob: Are you able to get a lot of American Indy records back home in Japan?

Bruce: They get much better than I can get in America.

Bob: Really! If I gave you a list, do you think....

Fink: (Laughing) Serious...?

Fifi: When I was in San Francisco, a few days ago, I was very excited because I finally found the Lewd LP.... Do you know Lewd? They are an original San Francisco punk band. I finally bought it!

Bob: How do you like the clubs in the states?

Fifi: It's very different than Japan. A punk rock club isn't actually a club.....

Fink: Drinks are very expensive.

Fifi: Shows start at six thirty or seven. And finish by ten or ten thirty.

Bruce: It costs thirty, thirty-five dollars to get in!

Fink: Five bucks for one small beer!

Bob: How popular are you guys back home in Japan?

Fifi: Not very...

Bob: Why not? You guys are good!

Fink: The Tokyo scene is very young.

Bob: How many bands are there in your scene?

Fink: Like us? Jett Boys. They're cool.

Fifi: Jett Boys and Super Snazz.

Fink: The 5,6,7,8's.

Bob: And you all go to each other's shows?

Fifi: Yes. Because we always have to pay the clubs to play. You need to get a big crowd.

Bob: Do they make you try to sell tickets ahead of time to get a show?

Fifi: Yeah. Each band has to sell at least thirty tickets.

Fink: It's like we're renting the room or something.

Bob: That sucks. Is there any way to put shows on by yourselves?

Fifi: The ticket price would be very expensive.

Bruce: As far as being able to rent something like we do in the states, the cost of doing that in Japan would be ridiculous. It would be ten times what it would be here. An hour of recording time in a studio is a hundred and fifty dollars. For an eight track!

Bob: How much does it cost to practice at a rehersal studio? Is it expensive?

Fink: For rental studio? Yeah.

Fifi: But, we don't have to carry our equipment to a rental studio. Every studio has guitar amplifiers and drum kits.

Fink: But, we have to pay twenty bucks an hour.

Bob: Is music like a job for you guys?

Fifi: We're just four friends who like to play music...

Fink: For fun.

Bob: What's been your favorite city to visit in the U.S.?

Fifi: San Francisco.

Fink: Boston.

Bob: Why Boston?

Fink: I'm very impressed by Boston bands from the 70's. Like Nervous Eaters.

Bob: Have you gotten to meet very many people in American bands that you like?

Fifi: Yes.

Bob: Like who?

Fifi: The Mono Men.

Fink: The Screaming Bloody Marys. We played with them in SanFrancisco. Very cool band.

Fifi: The Fastbacks.

Fink: The Sinister Six.

Fifi: We played at the "Garage Shock", so we met every cool band.

Fink: The A-Bones. Very Great. We played four shows with the A-Bones and Popdefect. Amazing.

Bob: Did you have fun playing with Popdefect?

Fink: Yeah.

Fifi: Not only a great band, but cool people too.

Bob: And they drink a lot.

Fink: Yeah. "Punchdrunk".

Fifi: Popdefect are doing a split single with us on Empty.

Bob: Did Estrus or anybody hit you up to do a record?

Fink: Yes.

Bruce: Every label asked them for something.

Fink: Sympathy, Lucky, Casting Couch....

Bruce: I'm doing a 7 inch which is the last unreleased American Soul Spiders song and then a Teengenerates song.

Fink: Lucky is putting out Teengenerates with Scott McCoy of Young Fresh Fellows. When they came over to Japan we did a sesssion together. We did a couple of sixties garage songs.

Bob: How did you guys get into punk rock?

Fifi: We heard punk rock in Japan....

Bob: Were a lot of Japanese kids into it?

Fifi: No, just me and my brother. We were the only kids in Junior High school.

Fink: Everyone was listening to Kiss.

Fifi: Or domestic Pop. We had to pay ridiculous money to buy punk rock records from America.

Bob: What was your first punk rock record?

Fink: We heard the Damned first. There were no fanzines or magazines that were introducing U.S. punk...

Bob: Can you get Flipside in Japan?

Fink: Yeah, now.

Bob: Are there any U.S. bands that you want to play with that you haven't played with yet?

Fifi: The Humpers.

Fink: Yeah!

Fifi: We're big fans of the Suicide Kings.

Fink: Don't forget Devil Dogs.

Fifi: Zip Gun.

Fink: Dizbuster.

Bob: Were you Lazy Cowgirls fans?

Fifi & Fink: Yeah!

Bruce: American Soul Spiders did a tribute song to Lazy Cowgirls on Sympathy.

Bob: Did Pat Todd get to see you play?

Bruce: Unfortunately, the Lazy Cowgirls are on tour now. They're in San Francisco now...

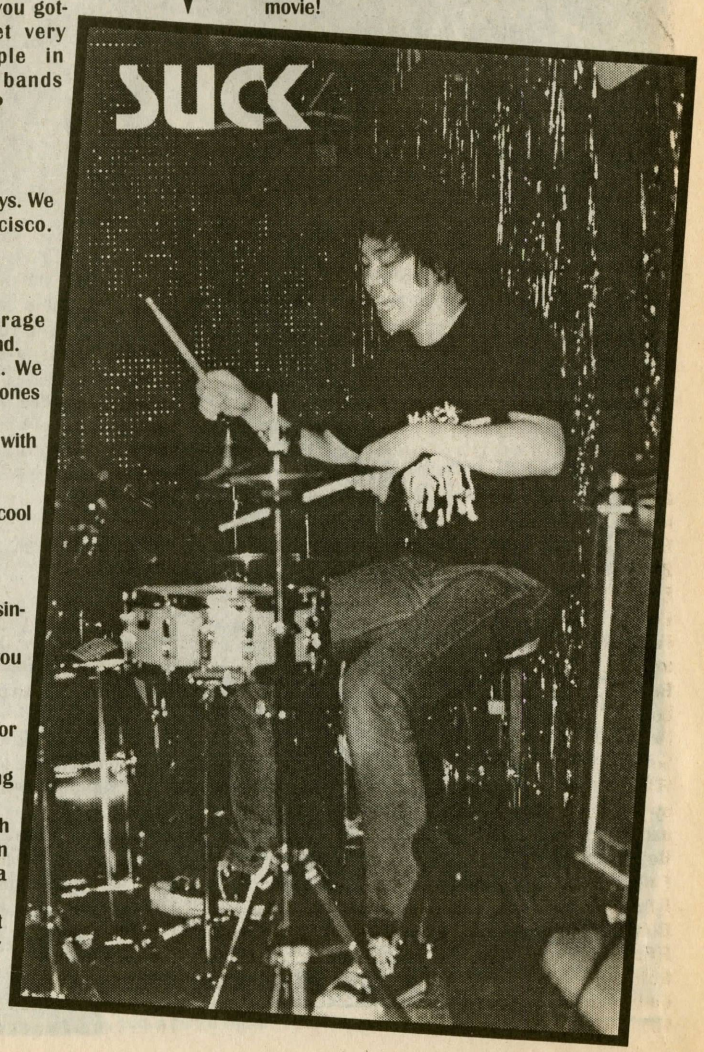
Bob: You guys had dinner in Little Tokyo, what did you think of that?

Fink: Small...

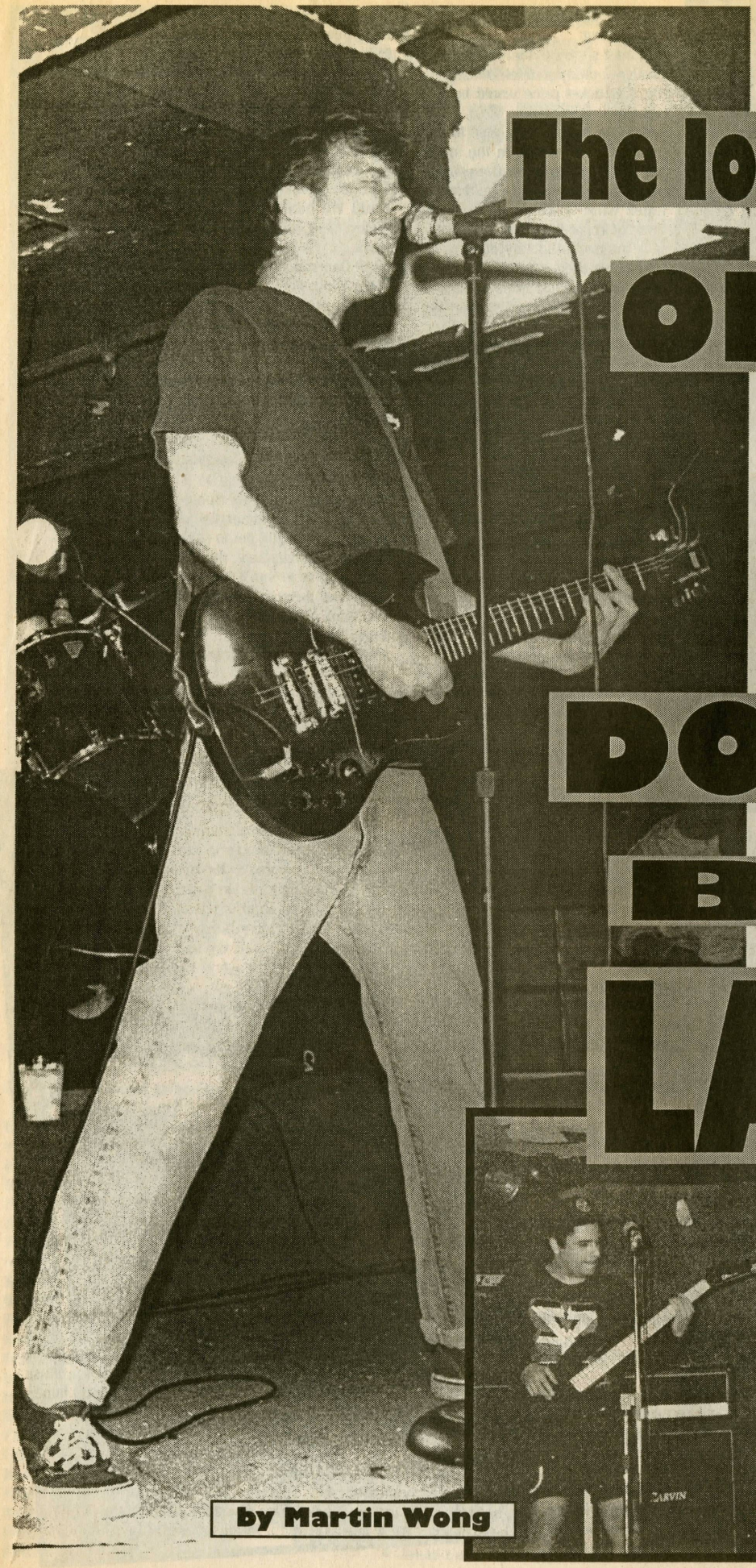
Fifi: So small. I was very disappointed because it was so small.

Fink: It's not my image of Japan.

Fifi: More like a Japanese image from a Hollywood movie!



The lowdown on DOWN BY LAW



Some things never change. Every month, one pays the bills. Each spring, swallows return to Capistrano. Every other year, new members are voted to the House of Representatives. And every couple years, Dave Smalley writes and sings positive lyrics for a different punk rock band. Well, maybe not. Dave's latest band, Down By Law, has already been together for three years, and with a definitive lineup, it has better chemistry and more focus than a Cal Tech microscope lab. With Down by Law, he continues his lyrical efforts to wipe out insolence ("Too Much Grey"), apathy ("Air Conditioner"), and disillusionment ("At Home in the Wasteland") amongst punk rockers and, in turn, the world at large. Here are ten things to know about this band with an agenda:

1. There are no ex-members of Down By Law. Since the first show at the Anti-Club in 1990, the band/revolving door known as Down By Law has included—at one time or another—Chris Bagarozzi, Dave Naz, Jaime Pina, Colin Sears, Dave Smalley, and Ed Urlik. But that's not because they hit puberty (a la Menudo), have bad luck with drummers (i.e. Spinal Tap), or suffer "artistic differences" (KISS). Until recently Down by Law has just been a project between Dave Smalley and friends. When he decided to get serious about the band, it was mutually beneficial for the other members to concentrate on their own efforts. Now, Chris plays full-time with Clawhammer, Dave Naz and Ed are developing a couple projects, Jaime is finishing off a record with his Punk Rock Vatos, and Colin drums for a variety of New England bands. However, when they have a chance, they still hang out and go to each other's shows.

2. Dave Smalley sings and plays guitar. From DYS in Boston, to Dag Nasty in Washington, D.C., to ALL in Los Angeles, Dave's clear and earnest voice has provided a foil to vigorous thrash, melodic hardcore, and hyperactive pop. Down By Law combines elements of the latter two with a more sophisticated sound and maturer lyrics. The straight edge icon, who looks



by Martin Wong



like he did ten years ago (except for a couple more tattoos and a wedding band) is enthusiastic about Down By Law: "For the first time, I'm thinking this is what I want to do for the rest of my life. I've never released more than two albums while in the same band and I'm pretty excited about that prospect."

3. Mark Phillips plays guitar and sings.

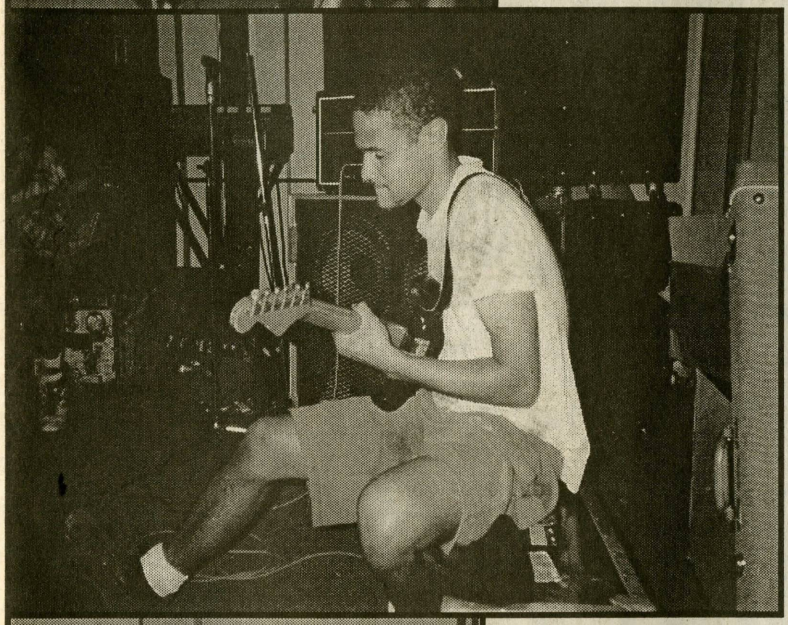
A peer of Dave's from D.C., Mark attended from the prestigious Berklee College of Music in Boston. However, he's thoroughly grounded in punk rock. Before emigrating to California, Mark played in several unrecorded D.C. bands. Then he played with the Stern brothers (Youth Brigade) in That's It. One of his first experiences in L.A. was meeting Rob Graves (45 Grave) on a Santa Monica bus: "It was weird to hear about his life—how he was fucked up [on heroin] and how he knew he was fucked up and knewhe needed help... There was a very disturbing kinship because he was a guitar player in a punk rock band, too.

4. Pat Hoed plays bass and sings.

Known more for his knowledge of professional wrestling and b-movies than his politics, Pat is more likely to crack a joke than step on the soapbox during a show. Less outspoken about his philosophy than are his bandmates, he'd rather let his bass speak for him. Once known as Adam Bomb (enigmatic KXLU D.J. and wrestling columnist), he's contributed to such L.A. punk bands as Left Insane and the Nip Drivers. The combination of Mark and Pat gives Down By Law a harder and busier sound than was heard in previous line-ups.

5. Hunter Oswald drums.

Hunter Oswald, a 19-year-old from St. Petersburg, Florida, comes across like a younger Dave with his clean-cut, tattooed look. Before joining, he caught a Down By Law show in Florida and was impressed by the band's constructive message and egalitarian attitude. Afterward, he and his girlfriend agreed that "it was just really cool" that Down By Law doesn't play just to get kicks or make a buck. When the jazz musician and former member of the Toughskins and Ex-Nixons was invited to join Down By Law, he took the first plane to Los Angeles. Hunter describes the state-of-the-art Down By Law sound as "emotional, sincere, and more complex."

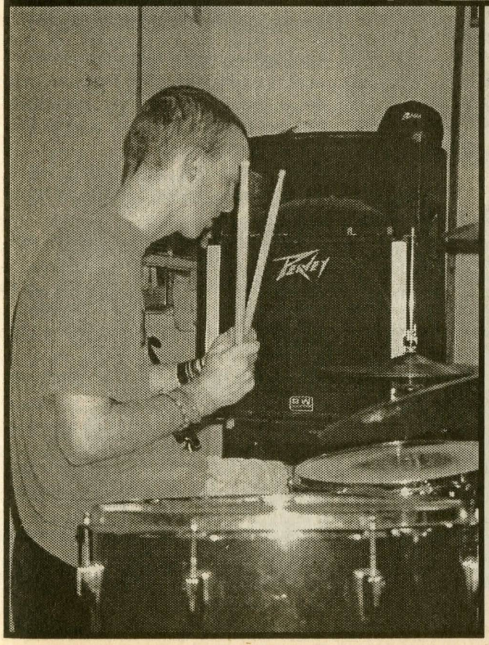


6. They're a full-time band.

"It's a 24-7 activity," says Mark, describing the band's 24-hours-a-day, 7-days-aweek commitment. They practice six days a week and take care of band business the full seven. Planning their Spring tour of Europe, the four took turns staying up until ridiculous hours of the morning to make phone calls. Hunter elaborates, "There's a lot of little things we do for each other, and they all add up." Still, mention Seven Seconds, The Clash, Miles Davis, John Coltrane, Bob Marley, just about any D.C. hardcore band (G.I., Minor Threat, Teen Idles...), or any other music-that-matters and watch them drool. Although they're a full-time band, it's not a full-time job to any of them.

7. They're not rock stars.

With expert album designs, professional management, and the polished Epitaph sound, Down By Law's glossy image contrasts with its hardcore roots. Regardless, the band doesn't approach its music or its audience any differently than it would from the garage. From production to art to shows, they work with friends and peers. The band is releasing two 7"s with independent labels (Texas-based Selfless Records and Break-Even Point from Italy). They also keep in touch with their audiences. Down By Law respond to about 30 letters a week from around the world from listeners who relate to their songs. Dave recently replied to a letter from a soldier: "He said that basic training was just hell,... but (listening to our last album) really helped him get through, and nothing could replace that for me. No review. No show." The nextweek, he received a similar letter from an Air Force cadet.



8. Don't label them

What Down By Law avoid addressing—at least directly—is their "straight edge" affiliation. That can alienate a band from some who can find the philosophy condescending or judgmental. Because members have straight edge backgrounds, Dave—who writes 99 percent of the lyrics—tries not to be preachy or pedantic when he tackles issues such as alcoholism ("Down the Drain") or racism ("Break the Walls"). Regarding his own past, he admits, "I'm a lot more tolerant now of other people's life styles. I came from D.C. and moved to Boston, so I've lived in two big straight edge cities. But I have friends who smoke pot. Because someone smokes pot or doesn't smoke pot doesn't make him or her a bad or good person. It's based on what you do with your life. For me, I don't do that." Besides, "It's not our job to tell people how to live." Still, he practices, professes, and defends the philosophy earnestly.

9. They have lives.

If you meet any of them, don't talk just about music. Their concerns run from science fiction to sports to foreign affairs to food. Regarding their broad interests, Mark explains, "You can learn just from just about anything if you keep your eyes open. One can learn from a song, some, literature, or a guy on the street." Down By Law hopes listeners apply this attitude to how they live their lives in addition to how they listen to music. Accordingly, being aware of what one can do and appreciative of what one possesses is a common theme in their lyrics ("Looking for Something," "The Greenest Field," "Mat Gleason is God"... In short, there's more to life (and their lives) than punk rock, straight edge, or skateboards. (Although they support all three.)

10. They may be the future of punk rock.

Is Down By Law the "future of punk rock," as early member Jaime Pina introduced the band during their first show? "I don't know," says Dave, but it's something the four plan on doing for a long time. "Everyone's put on earth for a different reason," he explains. "We love what we do. In most cases, I find that if you do what you do well, and believe in what you do, you'll be all right."

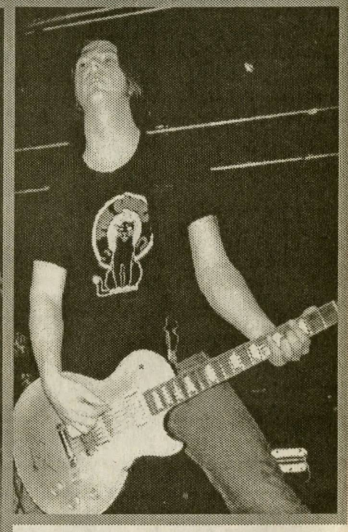
The Supersuckers are one of the best things going in Seattle right now and just about everybody was in their loud dressing room backstage at the Palladium while on tour with Mudhoney and Eugenius. Due to what seemed like fifty people talking at once, the sound system cranking away outside, and the poor acoustics of this room, the tape was practically inaudible. Interview by Ted, Cake, Janet Superkool, O (doing his best to make this interview even worse), with a few other people. Painstakingly transcribed by Ted. Yeah, I know I probably got most of who said what wrong, so fuck you. (photos by Little Suze)





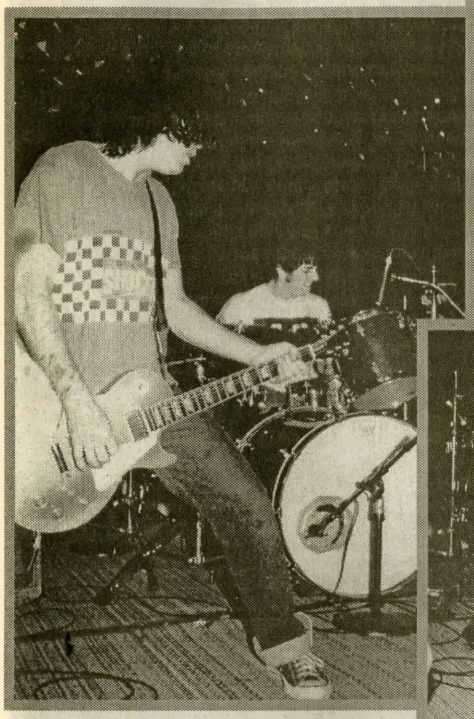






Ron: I'm Ron. (sniffs the mike) I got the cocaine.
Cake: You do a 32 minute version of "Razamataz" by Nazareth (on "The Songs All Sound the Same" CD). Now seriously, is that a tape loop?
Ron: No way.
Dan: We just played that whole fucking thing the other night.
Ron: In San Jose. We played practically the whole ending until we couldn't play anymore.
?: Did they pull the plug on you?
Ron: No.
Cake: What was the reason behind doing such a long version of that song?
Ron: High as a kite. I don't know.
Cake: Let's get all your names on here.
Ron: I'm Ron. I play the axe. Dan!
Ted: Name and college degree. I heard you guys all went to school.
Dan: My name is Willie Spudmyer. I have a degree in whacking the skin flute.
Ron: I play the xylophone really well.
Ted: Did you guys really go to school? Are you all college graduates?
Dan: No.
Ron: What, did someone tell you that?
Ted: Yeah. (to the other Dan) What did you go to school for?
Dan B: For the chicks! For the drugs!
Cake: What's with this? Mudhoney has this kind of beer (holds up a Sapporo or something) and you guys have... (Bud)...
Dan: We have shit. (in funny accent) 'Cause we are from America.
Ted: They have four cases (thank you, Mudhoney!). (Dan smokes some pot from a makeshift pipe from a can of Budweiser)...
Janet: You can get Alzheimer's disease that way.
Ron: Yeah. I heard.
Cake: Now it's all quiet. (now there are only four people talking in the background) Ted was all worried we would not be able to do the interview due to all the noise.
Ted: So your families all lived in Arizona, no Seattle first, and then moved to Arizona?
Dan: We lived in Tucson for a long while, then we all moved up to Seattle. Our families are all there.
Ted: Is that how you all know each other? From your families?
Ron: No. Not really. We all went to school together, but my parents don't know Dan's all that well. My parents are white and dull and not entertaining. They don't like going out late and they don't like the music I play.
Ted: What did you move to Seattle for?
Dan B: Well, we moved to Seattle about four years ago. In Tucson, you can play there until the day you die and nobody's going to know who you are anyway. There's only one club to play there anyway. We had some friends that moved up there from Phoenix. Danny Gland, who was in Cat Butt and then the BestKissers in the World and now the Dwarves, he said to move up there. So I moved because there was friends of ours up there.
Ted: What year was this?
Dan B: Uh... May of '89. Before the scene happened.
Ted: Yeah right! The scene was happening long before then!
Ron: Yeah.
Dan B: We had no idea what Seattle was... (drowned out by noise)...
Ted: So you didn't know about Sub Pop and all that?
Ron: Not at all.
Eddie: Well, Danny worked at Sub Pop, so we had an idea, but we didn't know the extent of what it really was. Sub Pop was only like a year old at the time, so nobody had any idea. It was just a label that put out cool records.
Ron: We got out there when "Bleach" came out. We had no idea who any of these bands were.
Dan B: It was all these guys in leather jackets and stuff.
Ron: I had heard of the Sonics. And Heart. And Queenscryche. You know, but I didn't know anything.
Dan: (We didn't know) nothing of the cool music that was going on there at the time.
Ted: Well what bands did you know about when you first started?
Dan: Cat Butt.
Ron: From Seattle?
Ted: That could've influenced you. I mean you just can't sound the way that you do without knowing about something...
Ron: Well, early on we were all influenced by, honestly, like metal. East side fucking jack up your Nova paint-it-primer-and-fucking-crank-up-Quiet-Riot. That was our life. Then we woke up.
Ted: How did you sound when you first started? Did

you sound like a metal band?
Ron: No. No. No.
Dan: We were all in different bands at different times in our little school of metal days. Our goofy days.
Ron: That was a long time ago.
Dan: Playing cover songs.
Ron: By the time we all got together we basically had discovered better music as it were. And those sort of things rubbed off on us. That's probably where we got our sound from, stuff that most people liked when it came out, the Ramones and the Replacements, we discovered way later and it's still rubbing off on us.
Ted: Well, you grew up in Arizona. I don't know how the scene is out there, but when I lived in upstate New York I didn't know about anything, basically.
Dan: Upstate is scary.
Ted: Well... actually it is kind of scary.
Dan B: We had a show in Ithica and it was just like speed metal hell. Everybody at our show (something) Dwarves. It was just a nightmare. School was out too, so that probably had a big effect on the crowd, like how many cool people would've shown up if school was in session.







Mark (Mudhoney) Arm's prank backfires and the Supersuckers sit on him!



Ted: I hear it's better to tour while school is in session, because those are the people that go to a lot of the show and know what's going on.
Dan B: There are a lot more smaller college towns that are way better when school is in session. I don't know. You can still have shows in those cities. They're just not going to turn out to be too cool.
Ted: Now on your last album, you have a song called "Retarded Bill". Seaweed also has a song called "Bill". Is this the same "Bill"? Is he a street character or something who lives in Seattle?
Dan B: No. Not at all. I don't know what the coincidence is there. That's simply all it is. Dan happened to write a song called "Retarded Bill". They happened to write a song called "Bill". I don't know why.
O: He made an excuse. "Bill" rhymes with "Kill".
Dan B: You have to ask Dan about "Retarded Bill". I think it's really him.
Ted (to Dan): Who is retarded Bill?
Dan: Uh... me! Actually it's about anybody who has a girlfriend in high school and she breaks up with you and she goes out with some other guy...
Ted: ... who's a total scumbag, of course...
Dan: ...and you think if you kick his ass that you'll get her back or something. Retarded thinking.
Ron: It's genius, man! Sheer genius!
(Eddie comes around to our conversation)
Eddie: Who's got the cocaine? That's what I wanna know.
(more talk about drugs and who's got what)...
Ted: I got more questions. I wrote them down. Cake, do you have any?
Ron: Ask away! Ask away! I got answers for you, mister!
Cake: What's your favorite celebrity that's dead? Like Paul Lynde, Redd Foxx...
Ron: My favorite celebrity that's dead is Bon Scott.
Dan B: My favorite celebrity is Elvis. He's dead, isn't he?
Ron: Yeah, he is.
Cake: Dan, don't you agree that Elvis would be a cliche choice?
Dan B: Look at me.
Cake: Am I going to get my ass kicked? That's the question. Wait. Hey! (to Dan) What's your favorite celebrity that's dead?
Dan: oh... um... Of course my favorite dead guy would be... let's see... Freddie Prince.
(the background voices mesh as one. Various conversations can be heard about being like Gumby and wanting to walk into Rip magazine, Krk's Flipside days, Sub Pop as a major...)
Dan B: Sub Pop's status has changed.
Ted: What's really funny now is that you can now walk into a Music Plus and they'll have a Seattle display section and have everything on Sub Pop. It's funny. They're major label. (laughter)...
Dan B: Like Motown, man.
Ted: Yeah. That's what they said they wanted to be like years ago!
(more voices all over the place... losing contact...)
Dan: ... and we still get small time amount of beer. (laughter; more noise and small talk)
Ron: Yeah, Tami lost her mind last night (in San Francisco).
Eddie: Tami the road bitch. She got wasted. She got us all wasted.
Ted: Before you played or after?
Ron: Before, during, and after.
Dan: They had to reprimand us at the Warfield.
Eddie: We almost got kicked out of the Warfield.
Dan: "We don't stand drunkenness at the Warfield! This isn't the I-Beam or the Kennel Club! You're atthe Warfield!!" (laughter)...
Eddie: I'm in the bathroom, listening, and Dan's out there going "Uh huh. Uh huh. Uh huh. OK, well I'm going to personally tell each and every one of the band members". Then he walks into the bathroom and goes "Eddie!", and I'm like "I heard. I heard." And he's like "OK! One down!". One band member informed! (laughter)...
Dan B: "People are like knocking down chairs and it's just getting out of hand!". (Sarcastically) "Listen man, if any chairs fall down, I'll be sure to pick them all up". And they're steaming, going "You'll be thrown out and your equipment thrown out right after you! I don't care!". I was just like whatever. "You're not at the I-Beam! This isn't the Kennel Club!". (O cuts a fart)...
Ted: Whoa! Somebody step on a duck?
Dan: Was that real?
O: Real nice.
Eddie: I don't like to hear that sort of thing. It scares me.
Cake: Does Mudhoney fart?
Eddie: Oh. They all fart. I'm sure of it. (Eddie hears another conversation... more small talk, more pot being smoked; the tape ends and then continues with Dan talking about his frustrations with people on the Seattle scene)...
Dan B: From what I understand, people aren't seeing Flop as they cross this fucking country. People don't go see Gas Huffer.
Ted: I've seen both those bands a couple times.
Dan B: Well you have because that's because you have a fucking clue. I'm talking about all the thousands who will be here tonight. There's a lot of good bands that people are ignoring because of all the backlash on Seattle.
Ted: Do you think Seattle is hurting you right now?
Dan B: No way. But there's definitely some backlash, as to be expected. We justlive there. (talk about what shampoo and toothpaste the Supersuckers use)
O: Tell them what kind of guitars you use.
Dan: Gold dubs.
Ron: They got to be the best 'cause they're gold.
Eddie: Lessies. (to O) Les Paul is going to come down and suck your knob.
O: Now they're doing new songs in "D", drop "D", so they can sound like (?)
Ron: Yeah. We're going to get heavy here, real soon.
Eddie: We only do one song in "D" and it's not even our song.
Ron: As soon as we sign to a major, we're going to drop to "D" and go slow and heavy. We'll do what we want right now, but then when we sign, you know, get some cash... "OK What do you guys need?..."
O: Why don't you tell them a little story about Ron and Ice Cube? (thanks, C. Forgot all about that.)
Dan B: Gave him our single.
Ron: We went to his show at Lolapolloza and met the guy and went and saw him and it was great. (O farts and we get our backstage passes! Fuck yeah and thanks!! Great night!)

TH' FAITH HEALERS were interviewed at the Whisky on 2/18/93 by Royce. Due to their tiredness, and my being late an hour, the interview was not the band at their best, but I think they prefer to let their music speak for them anyway.

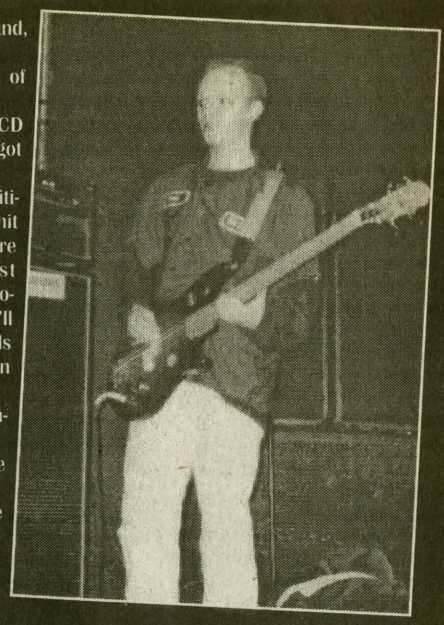
(photos by Royce)



th' Faith Healers

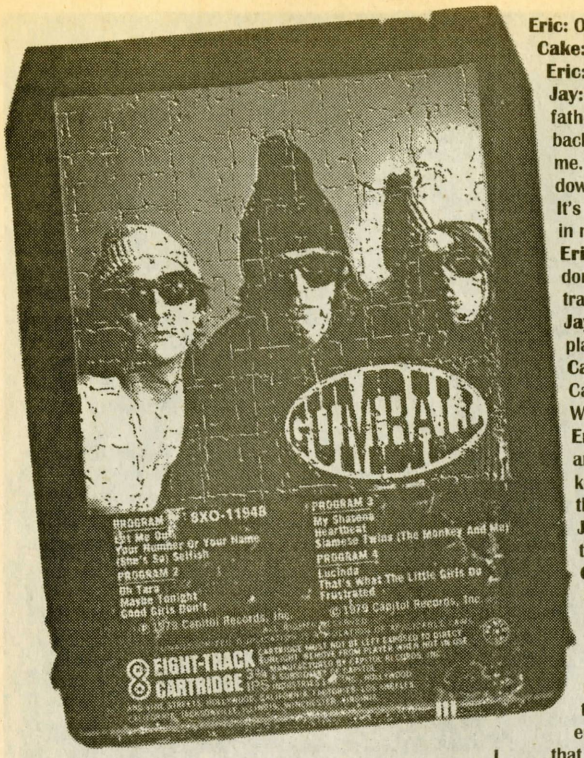
Royce: Your name and instrument, please?
Joe: I'm Joe, I play drums.
Tom: I'm Tom, I play guitar.
Ben: I'm Ben, I play bass.
Tom: Roxanne sings.
Royce: So what was your impetus to start a band?
Tom: The women, the alcohol, everyone else was doing it. I guess that's why.
Royce: Where were you formed, and where are you from?
Joe: From North London, formed in North London.
Royce: How did you learn to play, what's your musical backgrounds?
Tom: I started by diving off the deep end, playing the bass, sort of learned with the bass. Joe learned with another band.
Joe: Yeah, I learned with another band. Mr. Ron's (?) a long time ago, and various other nonsense projects since then. Never got a record out.
Royce: What influenced your playing style, especially guitar?
Tom: Just a hodge- podge really.
Royce: Who writes all the lyrics?
Joe: Tom does.
Royce: Who are your favorite bands right now, out of curiosity?
Tom: Slint.
Joe: Their "Spiderland" album. Umm... new bands, who else?
Tom: Huggy Bear, Cornershop, Moonshake, Stereolab.
Joe: The list goes on.
Royce: How did you get on Too Pure?
Tom: We were the first band on.
Joe: They called us. They were running a venue in North London, and they decided to do a live album of the stuff people were playing there,and we did that. And they decided to put out a record by us as well. And we did that, and then we put out an LP.
Royce: How many releases do you have, and are they all on Too Pure?
Joe: Yeah. Four EPs.
Tom: One album, a flexi-disc, and a couple of songs on a Too Pure Peel session.
Royce: You have a lot of power and energy. Would you consider your music closer to pop or closer to punk?
Joe: Punk, really, I guess. That's the common root for us. Different things, but that's what we've in common.
Royce: It seems like the promoters on this tour don't know what sort of bands to book you with. But tomorrow night you'll be playing with this really good punk band called Clawhammer.
Joe: Yeah? That's good, something like that I'd be into. But it doesn really matter what bands we get booked with.
Royce: Is this your first time in the U.S.?
Tom: Second.
Royce: You've played here before?
Tom: CMJ in autumn.
Royce: So you just played New York?
Tom: Yeah, and Washington, and Boston. About 7 weeks.
Royce: How did you get on Elektra here?
Tom: Well, they rang up Too Pure, and sent the record to the boss in the U.S., who also sort of liked it after that.
Elektra Guy: I brought the record to them, and I just wanted them to release it.
Royce: That's sort of a weird deal, being in London and signing them over here.
Joe: Yeah.
Royce: How do you like it here?
Tom: In the U.S.? I love some places, and some places sort of make me feel a bit sick. But there's lots of variety, there seems to be a lot of weird characters in the places you go. We started in New York.
Joe: (Rattling off a list of places they had been and were going to.) There's loads of places, enormously far apart. It's not like an ideal way to see the U.S., all we've seen are the hotels, and from the windows of the van.
Tom: And there's these peculiar white letters up on the hill somewhere (referring to the Hollywood sign.)
Royce: So what do you think about the state of independent music in England?
Joe: There isn't much.
Tom: Eh. (Laughter)
Royce: Has it been a long day?
Joe: Yeah. There's always bands to see. There's always new things, new angles. It's like, hey, here's a hot new band, every week! Last week's like... (laughter) That didn't make any sense. I was going to use a metaphor, but I chickened out. There's a lot of American stuff coming over as well.
Tom: It's weird here, because it's so big, you can be really something in one state and nothing in the next.

Royce: So, are you supported by your music, or have you got other jobs?
Joe: We're supported by the government.
Tom: It's supporting the arts.
Joe: They're going to want it all back!
Royce: So how would you describe your sound? All bands hate being asked this.
Joe: Our sound...
Ben: Grunge!
Joe: Yeah, that's it. You could be on to something there. It's the grimy hair, checked shirts, we're getting there.
Tom: It's our new angle.
Joe: It's the worst day for rock and roll in history.
Royce: What do you hope to accomplish as a band?
Joe: Hmmm... a cheque book. A bank account. Good records of course. It would have to be the music more than anything else.
Tom: Just to not sort of listen back to something in five years time and go "Oh, no, I didn't do that, did I?"
Royce: Do you find yourselves being compared to a lot of girl fronted bands since your singer is female?
Tom: It would never happen.
Joe: You mean like the Sundays?
Royce: No, more like Hole or something.
Joe: I don't know. That would be good. I don't think we sound like Hole, yet.
Tom: We just get compared to Sonic Youth all the time.
Joe: Yeah, they've got a girl, don't they? Kim or something. I don't know, I don't think that really applies- a girl band.
Royce: It seems like anytime a band has a girl frontperson, they get labelled a girl band.
Joe: Sonic Youth aren't labelled a girl band, and they've got a girl in.
Royce: But she's the bassist.
Joe: But why should it be different if they're singing or playing an instrument?
Royce: It shouldn't be.
Tom: Right, but in answer to the question, no. No, we've got away with it completely.
Royce: What are your plans for the future?
Tom: I think our plans are to not make any plans, because they might go horribly wrong.
Joe: To make another record I suppose. We've got another Peel Session when we get back home.
Royce: Another?
Tom: Yeah, it'll be our third.
Ben: They only used that one, the best one.
Tom: Yeah, I haven't even got a copy of that other one.
Royce: What inspires your lyrics?
Tom: Love and religion.
Royce: What's "Hippy Hole" about?
Tom: It's about love and religion.
Joe: It's about this bleeding swimming hole. No, that's because someone said is it about this place where all these hippies go swimming, and we just said yes.
Tom: That's true, isn't it? The power of suggestion.
Joe: It worked, didn't it, like a charm.
Royce: So how is life for you in England with government support? **Joe:** It's not a good time in England . Everything's completely fucked. You can't help but say, "I told you so.!" After having ten years of them going "we're not making any money, this is really crap." And just generally people going off on ridiculous, short sighted tangents, and selling everything off. It's like, well of course the country is fucked. I could have told you that 10 years ago! Not a good time to make a living.
Royce: Are you political at all?
Tom: We are personally.
Joe: Well, yeah. But it's not like we're party political.
Tom: I'm about the most unpolitical person around here. I just avoid it all at all costs, and leave it well enough alone.
Royce: Where did you get the name from?
Joe: It's inspired by Jimmy Swaggart.
Royce: That's a horrible thing to be inspired by.
Tom: Interesting, though. It's religion.
Royce: Is there anything you would like to add?
Tom: Save vinyl, kids.
Royce: Do you see vinyl going down there?
Tom: Yeah, we get it in England, but it's not here.
Royce: You're big supporters of vinyl?
Joe: Well, we haven't got CD players, so it's not like we've got a choice.
Tom: I think that's quite a political thing, actually. It's really shit that CDs are dominant. They're not any better, but it's just something more to sell to people. In the next 10 years they'll probably just have music cards that'll hook you up to the main jukebox in the sky.
Royce: Are you big on 7" singles?
Joe: We are, we've got a little promo 7" here.
Tom: It's two tracks that we can't even manage to play.
Royce: Are all of your records still available?
Joe: No, not all of them, some of them aren't.
Royce: There's one I've been looking for.
Joe: Which one? "In Love?" Deleted.
Royce: No, the one with "Gorgeous Blue Flower."
Joe: Oh, that's on the "Don't Jones Me" Ep. It came out this week here. It's a brand new release.
Royce: Are any of you artistic?
Joe: Yes.
Royce: Not just musically, but graphically?
Joe: I am professionally trained.
Royce: Do you draw?
Joe: No. I couldn't draw to save my life. I've got a degree in art.
Royce: But you can't draw?
Joe: No. You didn't have to draw at my school. Took photographs instead.
Royce: Are you in a hurry to get out of here?
Joe: Yeah, we've got to go get some dinner. Sorry you caught us at a bad time, with you stuck out in traffic and all that stuff.









Gumball were interviewed on May 1, 1993 at the Santa Monica Civic Auditorium before and after their opening set for Dinosaur Jr. Interviewed were Don Fleming, Eric Vermillion and Jay Spiegel (also known as The Rummager) of Gumball.

Since the formation of Gumball and after the dissolution of Ball (who released three albums on the Shimmy Disc label in the late 1980's), Don Fleming, Eric Vermillion and Jay Spiegel have been haunting the halls of the underground with their wonderful noisy racket and love of `70's culture. Gumball have released two albums and an E.P. of cover songs since that time ("Special Kiss" on the now-defunct label, Primo-Scree; and both "Super Tasty" and the "Wisconsin Hayride" E.P. on Sony/Columbia) and are ready to conquer the fucking world....

Interview performed by Bob Cantu and Cake, photos by Bob

Cake: Let's talk about your 8-track collection. According to Thurston Moore you guys also seem to collect 8-track tapes.

Jay: I think everyone in the band...Don's probably the biggest collector...he has over a thousand.

Eric: Christ! He's got the "Collector's Collection!"

Cake: Does he have the Sex Pistols on 8-track and stuff like that?

Eric: Ah! We're all looking for that! You know? People say that that particular one goes for alot of money and...I'm just not into that.

Jay: We're not like collectors. We're more like accumulators.

Like we bought those sitting up there at a record shop in Oregon. Twenty for three bucks. We know that they're going to break so we don't "collect" them we just buy them. One hundred dollars for a Sex Pistols 8-track is bullshit!

Cake: You shouldn't even play them. You should buy them just to have them, I think.

Eric: Oh, we play them. We also try to fix them, too.

Cake: Do you have an 8-track player in your car?

Eric: No, I don't even have a car.

Jay: I had one years ago. Like in `86. I let my father borrow my car for three months, drove it back and he had installed an 8-track player in it for me. He's from North Carolina. They still have it down there. It was kinda like a little gift for me. It's like "Great, Man! I have an 8-track tape player in my car!"

Eric: Actually, I have a car 8-track player but I don't have a car! If I get the car...it's a Cadillac 8-track tape player.

Jay: Actually, it's a factory-installed 8-track tape player.

Cake: How does it feel to go from Primo-Scree (a Caroline distributed label) to Sony/Columbia? Was it a cool moveover?

Eric: Yeah, Primo-Scree was really cool about it and as far (we had one record with them) as we knew we didn't know what we were going to do then. A lot of people changed there...

Jay: Basically, it was just a one album deal with them.

Cake: Janet Billig was doing stuff with you then.

Eric: She was working there then. Yeah. I don't know. The change to Columbia hasn't been that much of a difference. I mean there's a little bit more money as far as we spent to record the record, but, you know, it's all money that we have to earn back. So, it'snot any different. It's not that much different. I mean...I think that they're pushing it a little harder. I know that it hasn't been that much of a change for us. I know that it does seem to have an effect on the other bands in a case by case process. We went by what would be an indie-type of deal with the major. It's not...

Cake: You guys pretty much have creative control...

Eric: Yeah. And I don't necessarily expect them to think that we're going to have a "big" record.

Cake: It seems to be a trend to have "creative control." That's cool. You guys also put out a covers E.P., "Wisconsin Hayride." What was the motivation behind that?

Eric: That's on Columbia, too. We had them put that out. We did that as a sort of a "Scheme-bell (?)" At the time, it was something fun to do to record these songs. We weren't really thinking about it as a record.

Bob: Actually, Redd Kross did something similar to that a couple of years ago. "Teen Babes From Monsanto."

Cake: And you guys beat Guns `N' Roses to the covers thing...

Jay: And they were going to cover "New Rose" as well! That was our set in San Francisco the other night. We did the whole "Wisconsin Hayride" E.P..

Cake: Was it because they only give you half an hour to play?

Eric: Yeah, it was really short.

Jay: Well, most of the shows that we opened for Dinosaur Jr. we had forty minutes to play .

Jay: ...and that's what we usually play anyway.

Bob: What was it like working with Butch Vig? I've never met him...

Eric: Butch was great! He's just a real normal guy. He made us work but that was part of his job. He'd say to do this by this time...but he was a great guy. A lot of times we would do our recording in a barn called "The Batcave" on the record but it's just a barn. We got these great mike sounds from these mikes like from fifty feet away and you didn't have to put reverb in the studio. It just sounded like there was reverb there. We'd be out throwing a football or freesbie around or flying a kite and Butch somehow managed to get us to get everything done in the time frame that we had. He was great! And he definitely knows what he's doing.

Cake: And Dave Markey did a couple of your videos, too. "New Rose" is really, really cool and the new video for "Accelerator" is really cool, too.

Eric: Yeah, Dave's been great and the first time that we came here on our first tour we stayed at his place for about a week.

Jay: We did our video about a week and a half ago in L.A. with Casey Niccoli and that'll be coming out in six to eight weeks.

Cake: I saw you guys a couple of years back at Rhino records and you guys did a cover of "The 39 Lashes" from the "Jesus Christ Superstar" soundtrack!

Eric: That's our backup!

Cake: That's weird because the Cows covered that on their newest album!

Don: We've been doing that for a couple of years and we saw theJapanese production of "Jesus Christ Superstar" in London when we were on tour last time. It was half Japanese music and half rock and roll music with that Kabuki music included. All Japanese crew and all Japanese musicians.

Jay: We only break it out when someone breaks a string or something. It's our back up. So, when we get to thirty-nine it's alright.

Cake: Are you guys going to Europe?

Eric: Tommorrow.

Cake: Wow! Just like that...

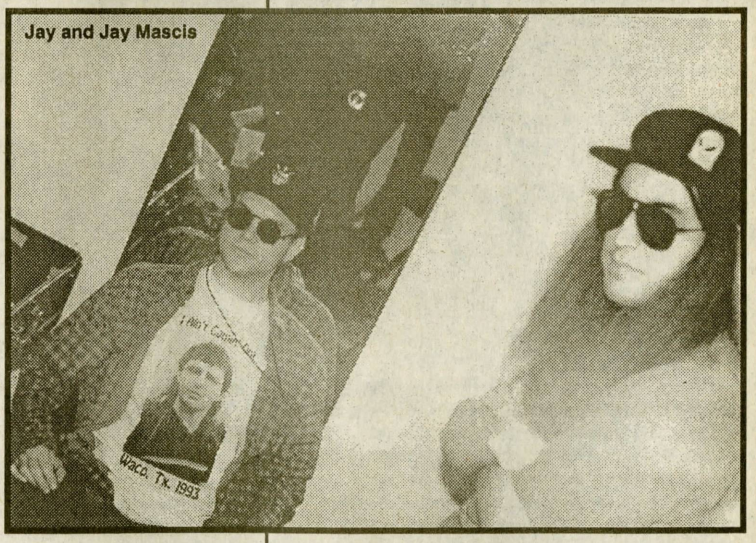
Eric: Yeah! We have a six week tour like in England and the rest of the time in the continent. A lot of Germany, too. And now that we played there a couple of times we're coming back...We finished this tour with Dinosaur Jr (this is the last show) which was a four week tour. We fly tommorrow and play the next day.

Cake: Sonic Youth has been pretty helpful with you guys...

Eric: From the very beginning. When we first started I had nowhere to crash and we had rehearsals in New York. He was pretty cool about that!

Cake: And Don, you did some work with the Velvet Monkeys and put a couple of albums and a Sub Pop single.

Don: Yeah..."Rake" was the album on Rough Trade and then Sub Pop did the...we call it the "rock" single...and that was with Malcolm because he's one of the original Velvet Monkeys. We're trying to bring him back into the fold. We did the same thing with the Monkeys...brought in an extra keyboard and guitar...



Jay and Jay Mascis

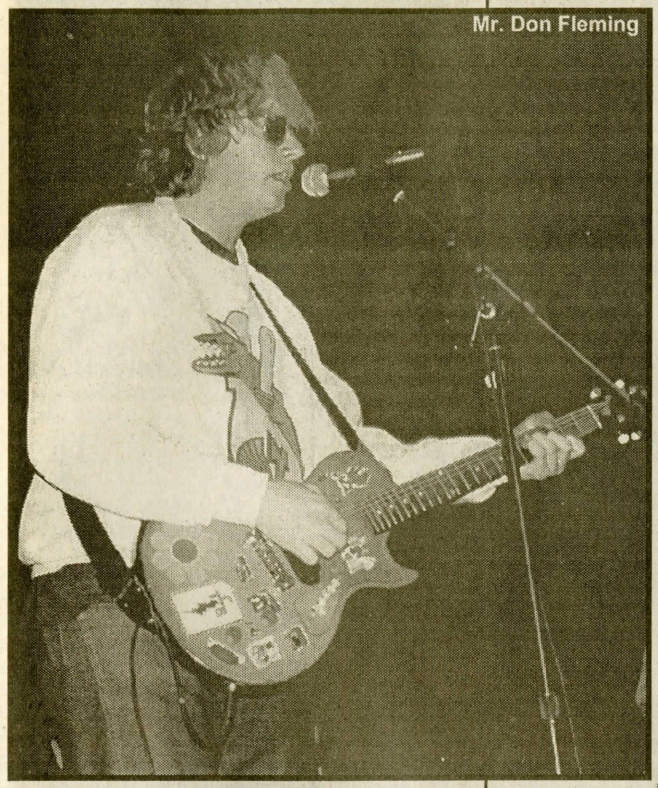
Cake: Kinda like the "underground supergroup." Ha! Ha! The last album was pretty cool. You had Julia from Pussy Galore on it and now she's in Free Kitten.

Don: Yeah, we started doing a couple of live shows which we started with Thurston on bass and the three of us and then, you know, we kept adding people to it...like Mascis saw one show and then we put him into the next one and then Julia and Sean...

Jay: Well, I was going to bring John in who was the original Pussy Galore drummer and then it would be eight people...

Cake: And the Velvet Monkeys...are you guys going to do

anything soon? Or is it on hiatus right now?
Eric: Yeah. Everyone has to be around at the same time.
Cake: I like'd your cover of the Beatles "Why Don't We Do It In The Road."
Jay: A live staple. Don would go into the audience with a long microphone chord and tie up young girls.
Don: Yeah, it was quite a show! The old Velvet Monkeys.
Cake: Are you going to be doing any other side projects?


Mr. Don Fleming

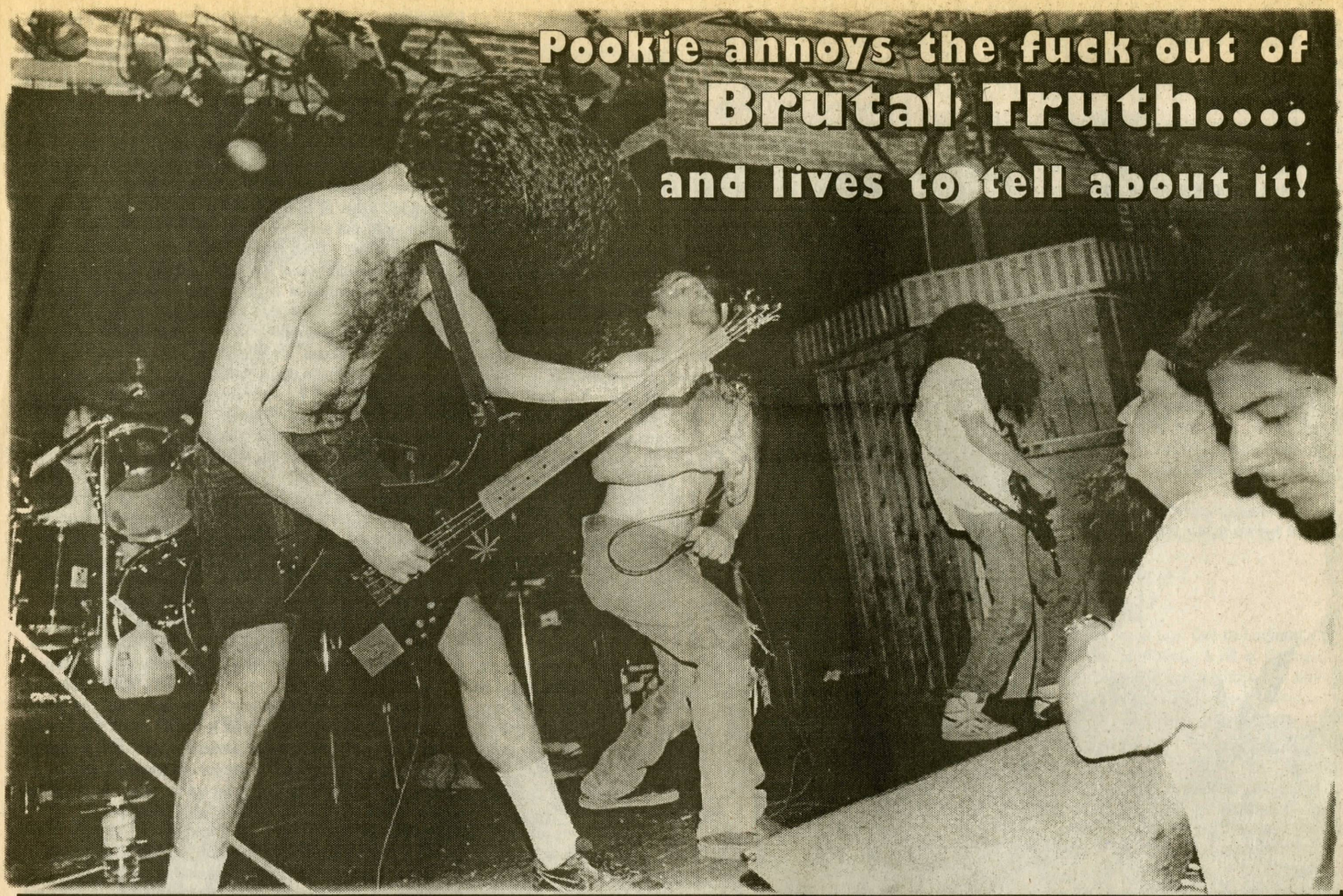
Don: There's definitely a plan for a large production right now. We've got a lot of touring to do. .
Cake: And then you're doing something with Thurston and Dave Grohl about Stu Sutcliff (the Beatle who couldn't play and died of an aneyurism).
Don: Oh, yeah! We did that!
Cake: Yeah, Thurston told me that he was going to call it the Silva Beatles after his manager (John Silva).
(Laughter all around.)
Cake: So, what's that all about? Is it like covers of covers?
Don: Yeah. They're using us...I think...in the film as the music that these people will actually lip sync to. So, it's suppose to be the Beatles in the club singing or practicing in the studio. I mean it was a one take kind of thing.
Cake: So, that'll be coming out on Virgin?
Don: Yeah.
Bob: Do you ever get to a point where you're burned out on playing every night?
Don: Yeah. But you get second winds, you know? But, I don't think that it ever gets to the point where a certain set stinks, you know?
Cake: Is there a reason why you covered "New Rose?"
Jay: `Cause it's the first punk single, man!
Don: The first punk rock single. November, 1976.
Jay: It's in all of our collections!
Cake: ...and the first English punk band to tour the U.S., too.
Don: There you go!
Cake: Have you ever seen that video (The Damned "New Rose")? Brian James is playing the guitar at full throttle and then, all of a sudden, you see blood splattering on his guitar and a glazed/confused look on his face.
Don: Yeah. They were the greatest!
Eric: Their first two albums, man, are so...
Cake: No one really remembers their second album (which was produced by Nick Mason of Pink Floyd).
Don: It's like Bad Religion's second album. Nobody listens to it.
Cake: Do you mean "Into The Unknown?"
Don: Yeah. I love that album. I love that album!
Cake: They hate that album!
Don: Oh, everyone hates that album!
Cake: It wasn't punk rock at all.
Don: No, it wasn't punk rock at all but those songs...it's a great record!
Cake: Who would you want as your next producer?
Don: Well...Butch was great...
Cake: Yeah, last year it was Butch Vig and this year it's Steve Albini. It's all this hype. Are you going to work with Dave Markey again in the future?
Don: Oh, yeah! I hope we do a lot of stuff with him.
Bob: Where do you live?
Don: I live in Pittsburgh, Pennsylvania. We practice in Lancaster, Pennsylvania which is where I grew up. So, that's like dairy farm land. It's very Wisconsin-like. It happens to be in the middle of Pittsburgh, D.C., New York, but it's still total dairy country farm land. I lived near a farm for a little while when I was in college. I grew up in suburbia more than anything else. It's half suburbia and half sticks in the outskirts of Harrisburg, Pennsylvania.
Cake: So, what got you interested in punk rock in the first place?
Don: When you live in Harrisburg, Pennsylvania there's plenty going on that will get you into punk rock and, uh, Jay's originally from Harrisburg so I knew him from there. Jay called me up and said "Hey! We've got a gig at CBGB'S! We're going to play it, okay?" and I was like "Alright." I said, "We've got to come up with a name." and he's like "Okay."
Jay: "We're going to be called "The Velvet Monkeys Plus Eric."
Cake: What was the original lineup of the Velvet Monkeys?
Jay: It's what you saw tonight expect for Johnny of Pussy Galore. Thurston on bass, Donald singing, Malcolm on guitar, Jay on guitar, Julie on guitar, Johnny on guitar, me on drums. Is that about it? I think that that's about it. Four guitars, bass and drums and a singer. And the only song we did tonight was"Velvet Monkey Theme."
Cake: So, what exactly happened with Ball?
Don: We were on tour in Europe and we were bound to break up. We were trying to break up. We were seeing who could drive who out of the band. We were on tour in Europe and Kramer quit and we found this guy, Guy, who lived in Amsterdam with his own friends and he replaced Kramer, taught him the songs on the train that day and we finished the tour. And all this time he was saying, "I want to be in the Obsessed someday." And tonight, Guy was here and he's in The Obsessed. He's now the bass player and they were hanging out. So, I'm just amazed...
Cake: So, how did Gumball originate.
Don: After that Jay Spiegel and I joined Dinosaur Jr. for about six months. So, there was that period and that was after we did the Velvet Monkeys. It was crazy in Ball. We had two guitar players and two drummers with no bass player. Then Jay knew Eric because they're both from Pennsylvania and Eric was playing in the Stump Wizards.
Bob: Do you have any Alice Cooper stories?
Don: The Coop was hot! I really had a great time! I was amazed at how into he was into having the songs sound like the way I wanted them to sound. He didn't want any of that metal guitar player stuff.
Cake: So, he wasn't this out of touch guy at all?
Don: No. He would come up with these melody lines and start adding stuff that you'd hear and it just blew me away...coming up with little parts that we would add with guitar and keyboards. I was really surprised and I wanted to get alot of the old vocals that he used to do out of him.
Cake: Did you double track his vocals?
Don: Oh, man! There's this one track where I have at least twelve vocal tracks on it. Him working on all the vocals and doing all the voices. It's a lot more classic-Alice than his voice was on the previous albums. I also found out that he's really into the old Cooper band, too. He still stays in touch with those guys. They're all married and have jobs and wanted to do something with them, but they all couldn't do it. He still writes with one of them though. I thought that the stuff I did with him sounded kind of like his "Pretties For You" era...you know...the real early stuff. His voice is real natural with him singing. He's really into first-take mentality. Somebody told me that when he recorded "School's Out" he just made up the words on the spot. That he just fluffed it and that's the take that they used on the record. I believe it cause he had that mentality when we did his new record. He was really into my old brand of tube sounds. I also got to bring a ton 'o vintage amps as well and the band he had was surprisingly into the way that I wanted to record them. I was real happy with it and real happy with the way that it came out.
Cake: (To Julie Cafritz) You can join in if you want.
Julie: No fucking way! I just want a soda!
Bob: I read this thing that said you were in the Air Force?
Don: I was in the Air Force. I was a photo-interpretation whatevertheycallit. I looked at slide satellite photography and assessed planes on the ground. I had a clearance like above Top Secret and used to do these weird little jobs.
Cake: Did you have access to any UFO secrets?
Don: Personally, I can't account for any of the UFO shit, but when you get to that level they really keep you apart from them. The clearance I had was S.C.I. (Special Compartment Information). It means that you know about certain things and plus it wasn't like I was checking the sky. I was always looking down. I'm sure that they've got that shit, but I was just in a certain area.
Cake: It's like they don't let each other know what they're doing.
Jay: It's just like working for Coca-Cola.
Cake: Good analogy there.
Bob: I heard that you collect games?
Don: A lot of games. A lot of TV show games. "Welcome Back, Kotter", "Happy Days", "Dukes of Hazzard", "Chips", "Love Boat" (which is a really good game). We've got tons of them. I just picked up "Cannonball Run II" the other day. It's got an amazing cover. Had all the stars... Sammy Davis, Burt, Gene, Don DeLuise... just amazing.
Cake: Have you ever seen the Gabriel Kaplan doll?
Don: Yup. They have them for all the characters of the show.
Cake: Have you ever seen a John Shaft doll?
Don: No....
Cake: I heard that they actually made promos, but I've never seenone.
Don: We've got bootleg versions of the soundtrack on 8-track. That's pretty hot.
Cake: Do you think that they'll make a comeback someday?
Don: We hope so. They sound good. We play them all the time.
Cake: (as I speak an 8-track tape player is playing in the background) What are we listening to at the moment?
Jay: I think that this is some Uriah Heep right now.
Don: You know....you started one thing tonight...you asked as about the fucking Velvet Monkeys thing and then, all of a sudden, we realized that we're all here so we did a song "The Velvet Monkeys Theme" and we had a reunion and now I have to find Dez (Cadena) and I told him that we would do "Depression" (the old Black Flag song) and he's ready to do it. You (pointing to Eric) are going to play bass, Mascis' will play guitar, they're going to get an amp up for Malcolm, I'll just sing backups or something and then Jay's going to play drums and we're just going to take over....

GUMBALL can be reached at Gumball Ink 1173A Second Avenue, Suite #261 New York, New York. 10021 (212) 794-6557.

GUMBALL is:
Don Fleming on lead vocals and guitar
Jay Spiegel on drums
Eric Vermillion on bass and vocals

Pookie annoys the fuck out of Brutal Truth....

and lives to tell about it!



Pookie: Name and instrument, weight and should we intervene in Yugoslavia?

Kevin: My name is Kevin, I'm the singer, I do other various bits as well... anyway, I'm heavy, very fat, not quite Poison Idea but I do aspire to be huge and the other question... Yugoslavia, everyone's like, Bosnia, we're talking about Bosnia, right?

Pookie: Yeah, wherever...

Kevin: Invade them all - we should invade them all and kill everyone. No, it really doesn't make much sense I mean, I think there are a lot more problems on our front that we should be focusing on. We could discuss politics... like the Gulf War, what did that accomplish? That was a load of shit.

Phil: I'm Phil, I do reverbs and delays, I'm a chunky kind of guy...

Pookie: As opposed to smooth and creamy?

Phil: Well, it works for me - a father like figure to the boys. And about Bosnia Hercegovina - where do we start?? Should we intervene? No, let the Dutch do it. They're good at it.

Scott: I'm Scott, I play drums and broken samplers, I'm pretty slim, about 10 stone, 11 stone... I can't really be bothered about Yugoslavia, I'm too tired right now!

Pookie: They're gonna think you're an uncaring kind of band now!

Scott: Yeah, well, there are more troubles here to be dealt with than jumping into other people's business. I have four dollars in my pocket, you're asking me to do something to help out someone else at something that doesn't effect me, it's kind of irrelevant.

Kevin: I'll tell you what directly effects me; a: unemployment, b: homelessness. Both of which are very very prominent in my life. There's so many things - if you start with that one incident, where is it gonna stop? I hate to seem insensitive like when you say we'll seem like an uncaring band, but I could name 1001 problems within New York City that should take precedent over Bosnia.

Pookie: Yeah, I hear there are no good gyms there?

Kevin: Pookie, you know, I never heard that weight lifting was all that big of a, I dunno, is weight lifting huge there? But anyway, my point being with the Gulf War - what did that solve? I mean what was the purpose behind that, seriously? What was the reason, and then let's talk about what really was THE reason.

Pookie: First we got to burn a lot of gas, and that's bitchen right?

Kevin: Of course, face it, it was just a way of rationalizing military spending. But why?

Phil: The problem with Bosnia Hercegovina as opposed to Kuwait is, and this is a quote off of a wall in Berlin when I was there six or seven months ago, is that if the Kuwaities grew asparagus, there would not have been a war. Obviously in Bosnia they do grow asparagus and that is the problem. No one wants to go to war over asparagus, but they will go to war for oil. Outside of that the best thing about Yugoslavia is a really beautiful place, it would really knock you out. Ljubljana is a really beautiful city. Laibach is not really a nationalist or fascist type of band but they treat it all like a joke, and now that the communists aren't there they are stuck with the fascists. They're really just a bunch of hippie artists... other than that it's a great country.

Pookie: What's the guys name in your band who was in Nuclear Assault?

Kevin: Danny Wilson, Dano...

Pookie: How do you feel about Danny going off and getting laid while you have to do some dumb fucking interview?

Phil: I dunno, basically we have a Bic shaver and we can shave you ass and discuss this! But...

Pookie: I shaved already...

Phil: Say no more, we like 'em smooth.

Scott: I really don't have much to say on the subject but Dan will be very sore the next couple of weeks from lifting lots of stuff and rather frazzled from selling lots of t-shirts all by himself, like we've been doing. And if we decide not to show up on stage he'll have to play all of our instruments!

Kevin: I conquer.

Phil: Hey, Zap magazine from Germany question the integrity of Flipside because they say you support skinhead/nationalistic bands by reviewing them and discussing them. Is this true or is this mis-representation? Are you a Nazi magazine??

Pookie: Now that you've turned the interview against me, all of us have different views, but Al himself doesn't shave his head because he's a skinhead but because he's a big Charlie Brown worshipper. And that's about it!

Phil: If you're not against fascism, you must be for it, correct?

Pookie: Well, I don't think anybody at Flipside is into fascism, number one and number two, you've never seen where I like to park my fist quite a few times. If you have, you wouldn't question me on that.

Kevin: It's your fault for coming up here at 4:30 in the morning, you should have know we would attack you! The thing with Germany over there right now is that everyone is pointing the finger at the next guy so I wouldn't worry about them calling you a fascist. It such turmoil over there right now. But, it was your fault for attacking Phil, because he doesn't take any shit.

Pookie: I heard he was a big coprophiliac.

Phil: Ok Perkie! What's the real story about you attacking the Bad Brains at the Country Club in 1989? Is this true?

Pookie: I never attacked the Bad Brains, I just think they're wing-langs!

Phil: Does that mean you hate blacks???

Pookie: No, Phil you're a dick! What made you guys put together this tour with the Pain Teens and the Boredoms?

Scott: Why not!

Phil: Basically Satan our lord and master commanded us to go across the land a do a very bizarre tour that no one could understand with three totally distinct groups of people that have nothing in common with each other. If it wasn't for Satan this wouldn't have happened. But we don't condone Satan, unlike Flipside who I hear is a very Satanistic magazine!

Pookie: I won't make you believe in Christ someday.

Kevin: The thing about the tour was, we had done a tour earlier with Napalm, Carcass and Cathedral and we did one before that as a smaller book-your-own type thing and we just figured if we were going to go out again on this record we would do it a little different and try to play to some different people. So now we've played to a lot of different people who haven't heard of the Boredoms or us the Pain Teens. You know what I mean? If they've heard it then they can make their own choice but at least they've heard it. We're just trying to do something a little different.

Scott: It's more like we're just playing with bands we like. It's not that we don't like Carcass or Napalm Death, they're really good friends of ours, but these are other good band we like...

Pookie: But you're bored with Carcass and Napalm...

Scott: No, that's not true. But there are some other bands that aren't death metal or aren't grindcore that we just want to play with. It was just an experiment to see what happens and we are getting some interesting reactions. We get really diverse crowds which is really cool for a band like us because usually we're only playing to kids with Morbid Angel shirts. They don't really get the whole gist of what we're doing. Kids that like Morbid Angel probably think that we're too extreme for them, too over the wall.

Phil: Basically Morbid Angel has become softer over the years, they've lost that hard edge - the whole Satan thing was so bogus anyway, I guess it works when you're like 15 but now they want to be like Slayer and they want to go mainstream so they're not hard edge, they're not brutal anymore, they don't have the same attack. It's all mushy and mainstream so their fans are looking for something harder, and more direct and something that speaks to them. That's why you see this transition from death metal to like black metal or something darker or heavier. But what does Satan have to do with this? It's just imagery for young teenagers.

Pookie: It was good to see you in a club with the Boredoms and Pain Teens and I didn't see a lot of people putting Satan fingers up. You guys have politically and socially based lyrics but since it's all hidden behind such a wall of complete shit sound that nobody can hear the lyrics, do you feel like you're getting across to anybody?

Kevin: Yeah, actually it comes across to certain people because there are lyrics sheets and stuff like that. But every gig you have certain people come up to you and say they like this or that about the band - it's a certain aspect about the band, it's not the only thing. We wouldn't want it to be that limited to where if you didn't follow our way of thinking that you're a total loser and we wouldn't want you to be into our music. There's certain people who aren't like minded but they appreciate the music on a different level, and that's fine. I'm ok with that. Actually the biggest thing we're into is thinking for yourself, making a confidant decision for yourself. Most people could care less.

Pookie: Don't you think that's hard considering most people are incompetent pieces of shit?

Kevin: It's frightening.

Phil: Considering Brutal Truth is a New York band, it is an old style tradition of New York bands going back to the hardcore days where if you say your lyrics, you don't say them too loud. You make people strain for them a little bit. It's kinda of an Agnostic Front / Cromags kind of thing where you mix the vocals deep into the music so the listener must strain to hear what the words are. I used to mix Agnostic Front and if Roger could ever hear his lyrics on stage...

Pookie: Whoooo, name dropping...

Phil: No, it's just a mere effect, if Roger could hear his lyrics on stage he'd be upset and he'd say "It's too loud. It must be further back in the mix, I want people to strain to hear what I'm saying. I want them to pay attention and not mindlessly bob their heads." Like many people in these Florida bands do...

Pookie: Like someone is mindlessly bobbing their head on Danny right now, maybe? (Laughter)



Kevin: Harsh...

Scott: Basically like the show tonight in a situation where the people didn't get us, well, they did because they were looking at everyone else thinking what the fuck is going on. It's just like if you see a really bizarre painting, you're going to sit there and try to figure it out - and you do or don't figure it out, but you remember it. It's this wacky fucking band, the guys are just screaming nonsense - people could have just come in off the street not knowing who Pain Teens, Boredoms or us are and said these guys are just a bunch of fucking idiots - and it's got to that basically...

Pookie: And they could be right.

Scott: They are absolutely right because we are a bunch of idiots but it's getting to somebody, somebody is buying our records... The more people that we can get to that don't like us the better because we can piss people off and then they remember you more.

Pookie: 50 million Brutal Truth fans can't be wrong!

Phil: When Jackson Pollock started off people found his work offensive, however 40 years after the fact he's selling for large bucks. Sometimes it takes many years of working at something that doesn't make much sense to you to make sense. Now it makes sense to many people.

Kevin: What I'm really concerned with is do Elvis movies normally come on this late in Los Angeles?

Pookie: Only in motels with velvet shrines to Elvis.

Phil: With cockroaches on the walls!

Pookie: What do you think of L.A.? Do we have the radest crack or what?

Kevin: I feel kinda weakened actually because I haven't had a chance to sample your crack but IF you shave it... (laughter)... Actually Los Angeles to me, a lot of the kids are really cool, the people we have met have been really cool but I would never live here...

Pookie: So, you think we suck?

Kevin: No, I don't think you suck, I think this side of the coast sucks! (Laughter)... I think... I am happy living in New York, besides that there are a whole shit load of assholes living here, I'll go ahead and say that. The place where you're constantlywondering if you're going to get bashed in the head for an open bottle! Gimme a break. I could deal without all the crime as well. Not to say that there's no crime in New York, there's crime, but this stupid gangster shit, gimme a fucking break.

Phil: We like Los Angeles with mixed results, you can't buy beer after 2 o'clock whereas you can, pretty much, 24 hours a day in New York.

Pookie: So you guys are alcoholics and you base your whole lives on being able to buy alcohol at any time?

Kevin: Actually, yes, that's true. Actually, Kevin doesn't drink.

Scott: New York still has the best crack and yes we are alcoholics and we could buy bagels right now if we were in New York and you guys don't have any decent food I've had yet. Except Denny's Quesidillas, which you can get at any Denny's!

Pookie: So you guys are alcoholic Jews?

Phil: I'm not Armenian and I don't hate Jews like you do. My family is not out bombing Turkish embassies but that's the whole Armenian problem that you have. But if I was Armenian and wanted to kill Turks I could at least buy Armenian food in New York at this time of the morning.

Kevin: This slamfest is illegal because it's past 4:30 in the morning and anything can be said and gotten away with.

Pookie: How do you like your record label?

Kevin: In terms of a label in the States it's kind of up in the air right now because the deal with Relativity is up. In England with Earache, it's like with any other label, there's good thoughts and bad thoughts, you know. I've got no problems with Earache, they're really helpful. Relativity never did much of anything for us, they're shitty with paying their bills, and, they put YOU on the guest list, so...

Scott: I had to practically steal my own record from Relativity!

Kevin: The people that work there have all the good intentions in the work, it's the people who actually sign the checks and make the business decisions have no idea about music in general or what to do with anything. I used to work there and used to deal with it on a daily basis. My boss was a fucking idiot.

Pookie: His name?

Kevin: There's no reason to bring that in...

Pookie: Pussy!

Kevin: I'm a pussy but I'll let that person be.

Pookie: Everybody loves to lick you!

Kevin: They wouldn't want to lick me now, I've got two days of stink on myself.

Pookie: But you're one of those stenchy bands!

Kevin: Actually I'm kinda softcore, I took a shower this morning, I actually combed my hair...

Pookie: Sell out wimp!

Kevin: Us rock stars can afford the best hair care and we like to keep it in good shape.

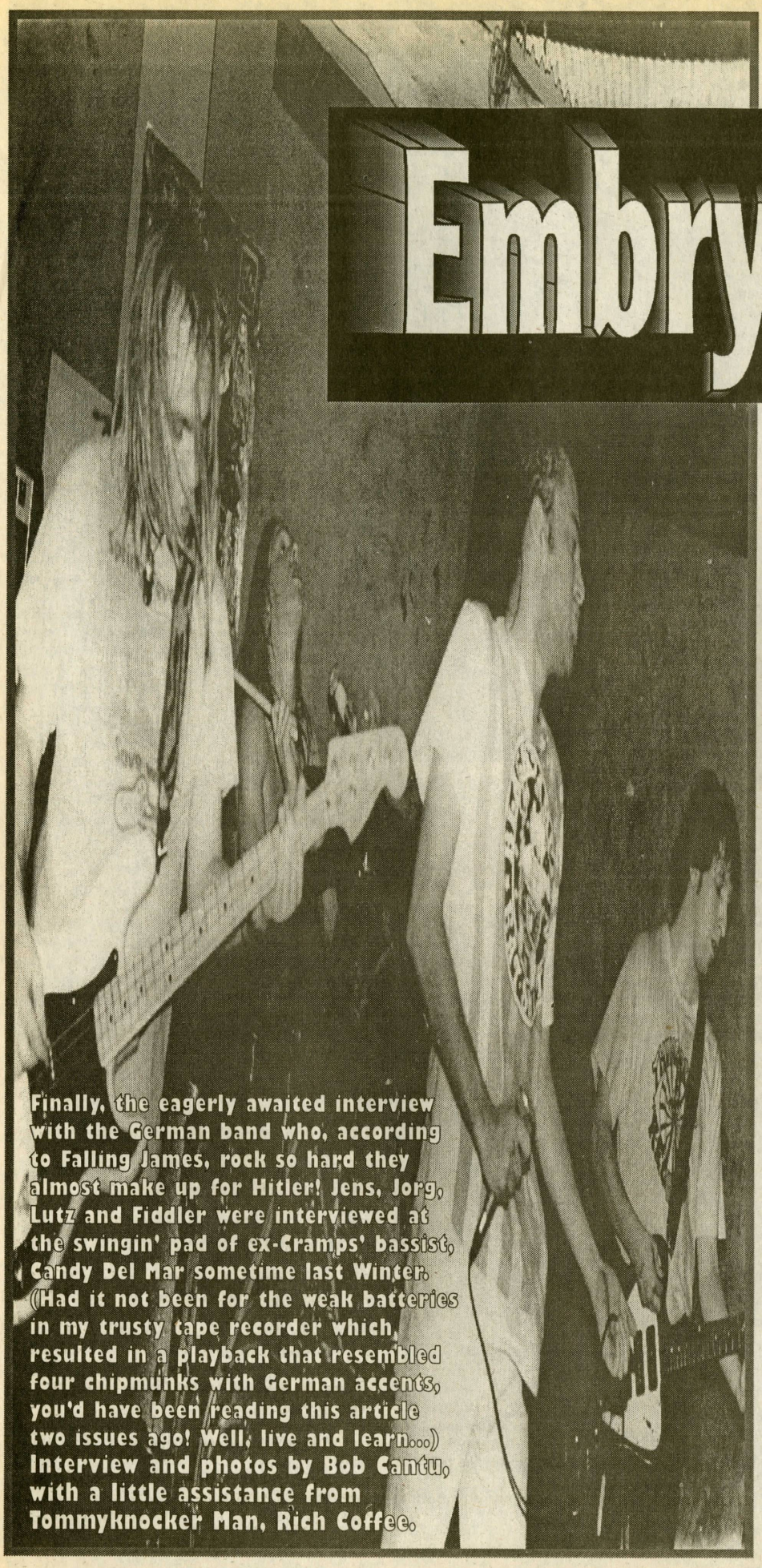
Pookie: Well, everyone is getting tired, it's about 6 in the morning, they say they're about to rape me but I think I'll rape them. So what do you say Kevin?

Kevin: In summary? In summary, sleep is cool and don't take things to seriously...

Phil: Yes, Pricky, I think you need some color in your cheeks and I know how to give it to you. Basically, everyone looks good in hand-cuffs!

Scott: You'd be amazed what I can do with a coat hanger.

Embryonics



Finally, the eagerly awaited interview with the German band who, according to Falling James, rock so hard they almost make up for Hitler! Jens, Jorg, Lutz and Fiddler were interviewed at the swingin' pad of ex-Cramps' bassist, Candy Del Mar sometime last Winter. (Had it not been for the weak batteries in my trusty tape recorder which, resulted in a playback that resembled four chipmunks with German accents, you'd have been reading this article two issues ago! Well, live and learn...) Interview and photos by Bob Cantu, with a little assistance from Tommyknocker Man, Rich Coffee.

Bob: It's been a rough night. I went to an A.A. meeting before coming here....
Jens: A what?
Bob: A.A. Alcoholics Anonymous.
Jens: You're a member?
Bob: You look shocked.
Jens: I'm studying social works. I did some work on them. I know a lot about them.
Bob: It's kind of a long story but I got arrested for driving while intoxicated and part of my sentence was that I'm supposed to attend 52 A.A. meetings.
Jens: That's strange because the sense of the thing is that only alcoholics should go there. Otherwise it makes no sense.
Bob: Well, maybe sobriety is like a cold and I'll catch it if I hang out there.
Jens: In psychology I did a work about this. It's strange. It gives no sense for people who are not alcoholics to go there. So, get out of this club! Have another drink.
Bob: So, how come you have a drummer named Fiddler?
Fiddler: I don't know. Don't ask me...
Jens: When he came into our band a year and a half ago we asked him, why is your name Fiddler and he said, "One day when you're very good friends, I'll tell you." And he never told us. It never happened, we don't know it!
Bob: That gives you something to look forward to. Every day you can hope that that will be the day he tells you.
Jorg: Not even for a Flipside exclusive!
Jens: One drunk night I asked him, "Be my friend , tell me....", He said, "No! I don't want to be your friend!" That's a story I'm quite sure that he doesn't want to tell.
Bob: How long have the Embryonics been together?
Jens: We started in '87. We stopped for one year, '88 to '89....
Bob: How come?
Jens: We had problems. We were always changing drummers. We had a saxophone player in our original line up. We played Sonics' stuff.
Bob: Cool. How many drummers have you had in the band?
Jens: Five.
Jorg: We had Richie from another band and he didn't want to play when we were opening for the Fuzztones. He was so scared. He just stood there, "No, I don't want to play....!".
Bob: Is it a big deal to play with the Fuzztones?
Jens: Yeah. Five hundred people showed up. That's a big show.
Jorg: It's so different in Germany. All these bands which are nothing here, like the Miracle Workers or Fuzztones are like monsters in Germany. Fuzztones played a huge show with Danzig...
Bob: What do you think about the difference in audience response here and in Germany?
Jens: It's not such a big difference...
Jorg: It is a big difference!
Lutz: There's really a big difference. Between free beer and paid beer!
Jens: Just talking about the audience, here there is no dancing. It's strange when we see bands like the Superkools and people in the front rows don't clap their hands. No one would do that in Germany. Even if they don't like them. People here don't clap or react at all. It seems like sometimes the bands play for themselves so much here... Like at our shows in San Jose and San Francisco. It's not so hard with just a few people to make a party, to get them into your show. That's what we try to do. We try to get the audience to be a part of the Embryonics show. For example, I saw Flipside night at Raji's and the bands just played for themselves. They didn't try to get into contact

with people. One of our best shows with the Tommyknockers, was this show where only seven people paid. We played for four hours, both bands using the same equipment. We played all covers and people went on stage and girls showed their tits.... It was the best show I'd ever played in my life!

Jorg: Another difference between people in Germany and American audiences is, when you play in Germany everyone would say, "Oh, you're just a cheap copy of Mudhoney..." or something like that. I think German people know everything about the scene in America....

Jens: They know Subpop, they know Seattle, they know everything...

Jorg: And I think American audiences aren't so much into a scene... They just like rock 'n roll. I remember someone in San Francisco told me he wanted to quit his shop and follow us to Europe.

Jens: You can play when you're drunk!

Rich: The club doesn't believe that.

Jorg: Even when you play in a youth center (in Germany) where the kids can't drink, bands get beer.

Jens: We don't want to be Minor Threat. We don't want to be Straight Edge!

Bob: Did any labels here in the states ask to put out records for you guys.

Jorg: People are phoning up and asking us....

Rich: This is true. Four different labels were asking about them....

Jens: The problem with that is, we don't care!

Rich: I made their press kit for them, I'm printing photos for them, I made business cards for them....

Jens: We just say, "Ok, thank you Rich. Can we have another beer?".

Bob: What's your favorite American beer?

Jens: P.B.R. Pabst Blue Ribbon.

Rich: Tell them how you almost got busted....

Jens: Me and Fiddler were driving on Hollywood Blvd. and we were trying to find a Burger King because we like the Whoppers for 99 cents. Do you like them?

Bob: I've eaten enough of them in my time...

Jens: We think they're great. Anyway, as we were looking for the Burger King, the police stopped us. They really were very rough with us. I tried to open the car door and kicked it closed. We opened the (car) window and they said "Get out of the car! Put your hands behind your head! Spread your legs!".... That would never happened to me in Germany. We didn't know what he wanted at all. He didn't ask for my I.D. or anything. Then he said to Fiddler, "Hey, do you take drugs?"! They told us, "Turn around and face the wall! Don't turn around!". And then they left! We said, "What's going on?"!

Bob: So, do you think that the U.S. is a pretty oppressive place now?

Jens: I don't know. You see so many police on the street. You go down the street in Hollywood.... In Germany, you see police sometimes, but not the whole day! When I was in New York, I never saw the police at all, so I don't know.

Bob: Are you trying to find a big record deal while you're here?

Jorg: We try to stay on stage, we don't like rehearsing!

Jens: We don't like recording records. What we like is standing on stage. We like entertaining people. That's what we like. We don't like playing for ourselves so much. We're not into writing songs. There are record labels in Europe who are interested in us, but we don't have any songs. We steal our songs from there and there and here. We say that in our shows, "This song was stolen from this band...". We don't like recording that much....

Lutz: Boring....

Jorg: And then it becomes a business.

Bob: Can you live off of just playing live?

Jens: No. We make some money and we put it back into the band. We made a hundred dollars each from a five day tour in Europe. That's two hundred marks...

Bob: Well, that's better than owing somebody a hundred dollars at the end of a tour.

Rich: They get paid better in Europe.



Jens: This guy was lying. To the people in Germany, rock 'n roll is something serious. That's not what rock 'n roll is supposed to be. We don't take it serious at all. Like, learning to play guitar perfectly... I don't care about that. No one of us cares about that. Jorg can't play perfectly and I don't give a shit about that. Fiddler's a perfect drummer, though.... (Laughing)

Bob: You were saying the other night that in Europe, on stage, bands all play with the same drum kit...

Jens: We play with other American bands and we say "You can use our bass amp, you can use our stuff...". Here, no one cooperates with anybody and that's stupid. Everybody uses the same drum kit. two toms, bass drum and cymbals. It's hard to destroy a drum kit if you keep it simple. I can't understand bands not using the same drum kit.

Jorg: Strange, strange.

Jens: Why don't they cooperate? It's so much work! Even when we play with German bands, it's no big deal.

Bob: How were you treated by the clubs here?

Jens: Like shit. All these clubs don't give free beer, they don't give you anything to eat. It's really unbelievable! Every club inall of Europe gives you free beer and everything. They want you to be drunk and they want you to be good. If you drink a lot you will be good!

Rich: Here they limit the amount the bands can drink. Like at the Coconut Teaszer, if you're drunk you can't play.

Jens: We are such a lazy band. We never send out any promotion or try to make connections... We just wait for the people to come to us. We don't care too much about that. We don't have any trouble with that....

Bob: So, if an American label said, "We want to sign you right now...", you guys would say....

Jens: We wouldn't say no. We would say....

Lutz: Give us your money!

Jorg: We wouldn't change our style, I'm sure of that. We don't want a record company to sign us and say, "Come on, behave yourself. Stay clean and stay in the right tune..."

Jens: When anyone says, "Hey, we want to make a record with you...", we always say, hey, can you line up some shows for us? We care about playing live. It's no fun being in a studio, for me. I hate it! It's awful! That's why I like Estrus Records. Every record sounds like it was recorded in a rehearsal room. Those are my favorite records. I'm sure they don't go into a studio....

Jorg: They do...

Jens: I'm sure they don't!

Jorg: They're going to read this and say, "Look at these idiots!"

Jens: We love Estrus Records.

Jorg: They won't like us.

Jens: Hey, don't you have any silly questions? I don't believe this interview is real!

Bob: .....

LUBRICATED GOAT

by SHANE WILLIAMS

Having been a relatively knowledgeable fan of Australian music for about ten years now I was paying attention when Lubricated Goat formed. I became a fan as soon as I heard the first album "Plays The Devil's Music" and continued to follow their career which was made especially entertaining when Stu Spasm wrote a tour diary for Your Flesh. Due to that it was easy to feel like I almost knew him already so it was very gratifying when it turned out all the guys in Lubricated Goat seemed familiar with me as well through having read my column. So the interview got under way in fine fashion and was sailing right along until I noticed I'd left the recorder on pause about 20 minutes into it. This means that all my dialogue with Martin Bland, the drummer, about exactly who had appeared on each release and who had played on each tour was lost. Also my initial conversation with Lachlan McCleod, the bass player, about mystery and cyberpunk literature wasn't captured. I do want to mention that Lachlan had the most visually rad portion of the show going when he'd literally light his rat's nest of a hairdo on fire and let it burn for quite some time—he commented when asked that it wasn't something he did every show but only to liven things up a little. As you'll see when you read this these guys are both articulate and opinionated—consider just how many really great records they've made and we all ought to be very pleased that they took the initiative to move to America and become part of our scene. Stu Spasm, the singer and guitarist married Kat from Babes in Toyland not long ago so all he has to do is settle down with her awhile for his citizenship to go through—Lachlan is also married to an American citizen but claims he and she have to stay put in Texas for some time before he is really free to go and do as he likes. In addition to the three members I've named above Guy Madison was also on this tour joining them on stage as a second bass for about half the numbers. According to Stu, Guy had gotten the boot at one point but is now back in everyone's good graces to the point of being invited to travel along on this tour—but without being a full-fledged member—so between the 3 and a 1/2 of them let it be said that they put on a compelling show and gave me one of the most satisfying interviews I'd ever done in the sense that I really felt I was at a meeting of the minds—so without further ado heres the transcript of that meeting—the part I got on tape anyways!!

photos by Bob Cantu

Stu: At one time there was like a brotherhood of the goat with a regular bunch of recurring members. When I was in New York I had a drummer who played on an album with me –that was Vinnie who was in Foetus at that time. Todd from Cop Shoot Cop has played bass– he'd do a few shows then Tony from Rail road Jerk would do it when he wasn't available then it'd be Todd again... and Charlie from the Unsane played with me.

Shane: How long were you in New York for?

Stu: I spent about 2 years in New York.

Shane: And how long have you been in America total?

Stu: That's been about 3 years now. I came here when we did our second tour here–actually a little before. Then after that second tour here we did go to Europe. I got stabbed there.

Shane: Can you think of a reason why someone would have written me from Australia saying they'd heard a rumor that a member of Lubricated Goat had died?

Stu: Charlie from the Unsane.

Shane: Ahh–that's right–he was drumming for you at the time he died.

Stu: People in Australia would assume it was one of us like Martin– they don't have a very high opinion of us and no doubt assume we're gonna die.

Lachlan: Once news travels internationally it gets very distorted.

Stu: So anyways to get back to how long I've been in America and the like I was up to the point where I got stabbed while in Europe and had to spend a month in Switzerland. Then I came back to New York because, quite frankly, all I had was a ticket to get back there. So that was when all those fellows I just mentioned were playing with me– I even had a couple of members of Venom P. Stinger playing with me while I was in New York.

Shane: And who did you say was playing with you and Kat in your other band?

Stu: You mean in Crunt. That is Russell Simmons who is also in Jon Spencer Blues Explosion. And we're signed to Trance Records with an album coming out in September. Things have happened faster for that band than any band I've ever beenin. Russell had a show booked before we'd even gotten together. We practiced for two weeks and wrote 7 songs. Then we did a show then the very next day we went in and recorded those songs then we did a second show and the very next day we got signed to Trance upon which we immediately recorded 4 more songs to complete an albums worth. We've got a single coming out in Australia–we did a video–so after having only played out 5 times we've got an album, a single, and a video done.

Shane: How are you guys gonna juggle having more than one band each.

Stu: Well Lubricated Goat hardly ever plays. Actually the last time Lubricated Goat was playing Kat was handling bass. Crunt will tour as soon as the album comes out and me and Kat also have a project called KatStu (Catstew?)

Shane: That is in addition to Crunt?!?

Stu: Oh yes–that's a different project all together. Kat doesn't sing much in Crunt–in Catstew that is all she is gonna be doing, she won't be playing an instrument. I might even ask Lachlan to be in Catstew. Russell will be in it as well. But it is going to be totally different music. It will have two drummers because Martin will also be playing in it.

Shane: Were all of the songs you played tonight off various Goat releases?

Stu: Yes every song we played tonight is available except for one that just isn't available yet. We played stuff from each of the three albums as well as one side of our first Sub Pop single, a side of our Sympathy single and a track off the newest single – so we played things off every release we have out as Lubricated Goat except for our compilation track on that Amphetamine Reptile sampler. Give the people what they want!

Shane: Martin– what were those other bands of yours again?

Martin: Blood Loss and Monkey Wrench.

Shane: And Blood Loss moved to Seattle as well but Monkey Wrench didn't?

Martin: No– Monkey Wrench is the thing with Mark Arm based in Seattle.

Shane: Oh yeah–the blues thing.

Martin: Well, blues/punk maybe.

Shane: So what is up with Blood Loss–you were on Aberrant at one time I remember. **Martin:** We've got a single coming out in about two weeks on Beiltown called "Hair of the Future" and a CD coming out soon on Sympathy.

Shane: Just how do you guys stay so busy– you must not be drug addicts– I am one myself by the way which is why I have no qualms about asking– plus I remember in this tour diary where you were commenting that Portland had more syringes lying about in gutters than you'd seen anywhere but Sydney.

Stu: We've never been drug addicts–just because I noted the outfits littered about doesn't mean we left them there–of course the worst thing is being regarded as one anyhow just because we can sing about the topic in a nonchalant manner.

Shane: Well I'll put it on the record that only one of you would even take a hit of hash– which isn't even a deleterious substance.

Lachlan: Our reputation in certain cities in the midwest are akin to that of the Laughing Hyenas.

Stu: We weren't allowed to hang around with them during our second tour.

Lachlan: I think they're a really good band.

Stu: They have a different kind of energy source– they're one of the few bands that can tap into the Funhouse energy.

Lachlan: I've heard so many people try to run that band down.

Stu: They've got the devil in them and that is good. Most bands put on a little act like a cartoon horror movie.

Shane: Well I'm glad we agree on how great they are. Of course I view you guys as having some of that same dark intensity–I mean after all you named the first LP "Plays the Devil's Music." That is pretty suggestive of that dark energy.

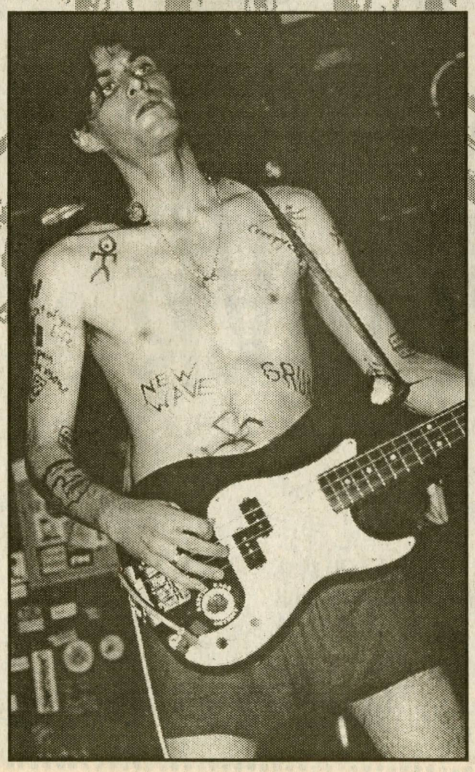
Stu: You were asking before how we managed to get so much done and that is because we are all imaginative people. We are not evil but you could say our songs have evil intent. Most bands are just singing songs for little mice and froggies to have tea parties too.

Shane: Heres another question–before Amphetamine Reptile broke their new sound in this country you were making this music overseas.

Stu: Hazelmyer said our new album is too weird for him.

Shane: But what I'm saying is –when you did The Devil's Music who were your influences–because you were very much different from what had been coming out of Australia til then...

Stu: Our influences at the time were Sonic Youth and Swans and The Butthole Surfers.



Lachlan: It went way beyond that to Captain Beefheart and Chrome. The first band we were in together was 10 or 11 years ago and we used to cover "Hothead" by Beefheart and "Bourgois Blues" by Tav Falco's Panther Burns and "Alligator Wine" by Screaming JayHawkins .

Shane: I remember Salamander Jim covering "Alligator Wine."

Lachlan: Yeah... that's the band we were all in. We used to do a Residents song as well... "Constantinople."

Stu: We listened to a lot of Pere Ubu

Martin: Suicide, Stooges, No New York.

Stu: Eventually when I formed Lubricated Goat was when I was listening to Sonic Youth and Foetus and The Swans and that is one reason we came over here because we felt an affinity for this type of music and no one was doing that kind of thing there. It was all cut and dried rock and roll.

Shane: Well I've got a soft-spot for Australian rock and roll like The Celibate Rifles.

Stu: But we rock harder than the Celibate Rifles or Radio Birdman. They're just good time rock and roll– we're much harder much more evil.

Martin: We were vilified for what we were doing musically by the press when we started.

Shane: I remember when that label Black Eye started with a comp's worth of bands doing some very different type stuff.

Lachlan: I compiled that music.

Shane: That was your label?

Lachlan: It wasn't my label but I compiled the music.

Shane: It was called "Waste Sausage."

Lachlan: Then there was Leather Donut and Hairy Biscuit - - unfortunately the last one, Hairy Biscuit, never came out–and it was the best of all of them.

Stu: There was a whole bunch of my friends who did that kind of stuff and it wasn't remotely rock–just demented fun stuff.

Lachlan: We went through a pretty anti-rock period for awhile. That is one reason the so-called grunge bands don't appeal to me much–because we weren't listening to the kind of bands they're going back to emulate.

Shane: So you're saying any of the modern groups that harken back to Zeppelin or Deep Purple bore you.

Lachlan: It is boring as shit. I'd rather see GG Allin.

Shane: You realize he is supposedly playing elsewhere in LA tonight.

Stu: Long Gone John says maybe he stole part of our audience which is pretty sad if it's true because we'd like to have a more musically discerning audience than to be attracted away by a shit-eating punk rocker.

Shane: Well that is what I told someone earlier when they queried me as to why I wasn't at GG's show–I merely said I was where I am tonight because I like the music.

Lachlan: The music is really secondary with GG.

Stu: I'm sure there aren't many more entertaining to watch but I can't imagine anyone buying his records unless they're lying there with their eyes closed imagining this guy pissing and shitting.

Stu: I saw him in New York once–some skinhead sucked his dick.

Lachlan: I've seen him three times and enjoyed him thoroughly each time.

Shane: Well the last thing I read by him was in this magazine called Abuse and he claims ever since he was a kid he has saved shit in jars and that his ambition is to work in a funeral home so he can eat the dead bodies. He has gone beyond the pale for me.

Stu: Did you know he has a degree in proctology? [Being facetious.]

Lachlan: He ought to be a proctologist up in Portland where all the fat people are.

Stu: Should be called Porkland.

Anon: [An unknown voice... perhaps Guy] It is because they all have the munchies from the really great marijuana there.

Stu: That is probably true.They're fat and jolly.

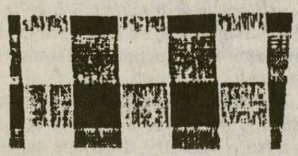
Shane: What bands do you like from Portland?

Stu: I don't know of any really.

Shane: What about all those recent signings like Sloan [At the time of this interview I must have thought Sloan were from Oregon which I now am pretty sure is not the case] or Pond?

Stu: Sloan suck.

Shane: What about Hazel?
Stu: They're a bad pop band.
Shane: But what about that crazed interpretive dancer?
Stu: So they're a bad pop band with a dancer—I'd rather see a bad punk band like GG Allin where he eats shit—I mean those bands you mentioned eat shit but they don't eat shit if you get my point. [At this point I burst out laughing.]
Stu: Maybe I saw a Pond video that was OK.
Shane: What about tonight—how come you were up in your dressing room when Trash Can School played?
All: We watched bits of all the groups tonight [They were all talking at once about the groups of that evening—'68 Comeback, The Red Aunts, and Trash Can School with seeming approval of all of them].
Stu: I had to call my wife while one of the bands was on but I saw a bit of each.
Shane: How come Kat isn't down here with you tonight?
Stu: Because she has got a bleeding ulcer.
Lachlan: Also she tours so much you can't blame her for wanting to stay home for a change.
Guy: Don't forget to mention that studio.
Stu: If you are up in Seattle come record at The Ranch.
Shane: So who does the producing there?
Stu: I'm the producer. It is a really nice place to record. We did the Crunt album there. Richard who owns it is arguably one of the nicest guy's in rock.
Shane: Who else has recorded there?
Guy: Green Apple Quick Step.
Stu: Don't mention them in the interview.
Shane: Yeah the guys in Zip Gun told me they really sucked.
Lachlan: You'd listen to Robbe and Neil?
Stu: Don't mention them either
Stu: We're too old for grunge.
Lachlan: I've seen hundreds of bands in the last year jumpin around in big shorts and they're all really boring.
Stu: That is why I prefer New York —the music scene is much better. In Australia it is also really bad because all the bands there are just imitating various American styles. I do like Beasts of Bourbon.
Shane: What about New Christs?
Stu: Nope. I don't like them—I'm telling you I can't go in for that no BS rock and roll—I like music to have a little pretense to it.
Shane: What about Nick Cave?
Stu: I like Nick Cave.
Shane: Even though he is practically cabaret at this point?
Stu: Certainly as far as bands that used to be, Birthday Party were brilliant. They were an ill-willed type of thing with nasty intent. [talk returns to Birdman and my hero Rob Younger and I just can't bear to reprint anymore of Stu's slagging (albeit well-thought out considered opinions type of sagging) of him or them but
at least when I asked him about...]
Shane: ....Kim Salmon and The Surrealists?
Stu: They're good. [I breathed a sigh of relief.] They were the only other band on Black Eye besides us for awhile.
Shane: What about feedtime? [Oh no here goes again!]
Stu: I could never understand what they were singing about. They tried to be so unpretentious that it was pretentious. [The others in Lubricated Goat went on to make fun of feedtime, some of my faves—I almost cried when Guy chose a song tomimic of theirs and it was my fave cut—basically the group opinion was that feedtime were swell guys to down a pint with but...]
Shane: Well it is a good thing you guys are defiling all my icons cuz I love iconoclasm. Who thinks they're rock stars over there—what about Died Pretty—I like their music but they're almost mainstream for down under aren't they?
Stu: They did actually want to be rock stars with a tour bus and all that crap. They just do boring Bob Dylanish type rock.
Martin: They did do a Pere Ubu cover once.
Stu: We were into Throbbing Gristle.
Shane: So what do you think of what they've become with Psychic Youth and pandering to the dance floor?
Stu: Well lets face it—if we had stayed in Australia we would be forced to do some bland bullshit ourselves to make a living. I can't think of a single band who has made it from our country without starting to suck. Exceptions like AC-DC and Birthday Party made it when they went to England.
[Talk devolved to my mishaps with the law with Lachlan telling me how fucked up Texas is where he must continue to live while awaiting residency/citizenship... so then I asked...]
Shane: So who do you like down there?
Lachlan: Ed Hall.
Guy: And the other night we saw The Pain Teens.
Shane: They're both on Trance so you'll no doubt be doing shows with both of them. So Lachlan... you're the only one playing in this line-up who hadn't previously been on tour with the Goat, right?
Lachlan: I played on the last two singles—I was credited on and got my picture on the last album but I didn't actually play on it I just programmed a couple of things.
Shane: But in a way you gave them their official break by signing them to Black Eye or what?
Lachlan: No, I didn't sign them I just did that compilation... I did give them their name though.
Shane: Is that right?
Lachlan: Yes. In fact we've got a whole list of great band names people could use... like: Trickling Anus, Orthopedic Surprise, Cheeky Parrot, Hawaiian Snowstorm, Nozzle, Fecal Vomit, Dead Baboon, Scrotal Pull, Golden Prong.
.Shane: Considering all the talk we've had about whose good and who is shit do you guys have any so-called guilty pleasure where you enjoy listening to somebody even though they're awful or in some really cheesy genre?
Lachlan: I listen to mostly horrible stuff— mostly really gross stuff. I'm really fond of Kingsley and his collaborator and I just finally saw something on them and their weird moog albums in the new Re/Search. [Talk returned to books—a topic that was discussed at the beginning when the tape player was erroneously left on pause. I hope what did make the interview will be sufficient to make all who read it catch Lubricated Goat or any of these young men's projects when you get a chance.]



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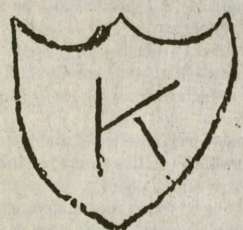

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the fluid

The Fluid were in town for their first big tour after the release of their major label debut "Purple Metal Flake Music." It's been awhile since this punk hybrid had been around and with the anticipation of hearing all those new songs live, we were all very excited - oh, and we were doing an interview too. So Shane, Bob and Me (Al) do this killer interview. All goes well as the Fluid have plenty of touring and previous releases (and the ex-Sub Pop thing) to talk about. But right during the last few seconds of our chat, the tape recorder bursts into flames and burns to a crisp! What luck!! So anyway, I had to re-do the whole thing on the phone, solo with John and here it is...

photos by Al



Al: I guess we should start off from where we left off with our last interview, let's see, you were with Sub Pop records...

John: Yeah... at the time with Sub Pop things were getting really shaky. We didn't feel that the distribution was all that great and they were having financial problems so therefore the bands weren't see to much in the way of royalties...

Al: This was pre-Nirvana of course...

John: Yeah, we really just decided that we wanted a bigger distribution - a bigger machine behind us. The whole relationship had just kinda worn thin. But right now we've buried the hatchet with them so that was the past... it just seemed like time to make a move. We really just spent a couple of years in limbo - it took us a few years to just get everything going. We spent one year just not doing much of anything and then we finally realized that we needed to hire a manager and get things rolling. So we hired a manager and then things did start clicking with label interest and stuff like that. Then all the labels wanted to hear a demo. I mean, fuck, we've got four albums worth of demos! We could tell them that they new songs were just like the old songs - but better! But, that didn't work for anybody. So we said, what the hell, we've got a little money let's go in and record our new songs. So we recorded and at that point the label interest really peaked. We were real quick to sign after that.

Al: What songs did you record as demos?

John: Um, most everything on the new record. We had a 10 song demo, there were a few songs on it that weren't on the record and there are a few songs on the record that were written after the demo. It came out really good. We recorded the demo in Denver and there were some people who were willing to just re-mix that and release it.

Al: Did you do that or did you re-record?

John: No, we re-recorded it.

Al: When you're in this position where you're label shopping - or they are shopping for you - it seems so awkward to try to sell yourself to people who have never seen you. It's one thing to have a fan that loves you but to try to convince somebody that you are good just seems weird.

John: It can be really weird. We talked to a lot of people that would tell us that "Yeah, I checked you out because the buzz was good on you guys." We weren't ever too enamored with that type of feedback, we wanted somebody that knew who we were, hopefully, or who could at least hear the songs and see the show and just get it and say "Yeah! It doesn't matter that these guys came from Sub Pop, what matters is I like the songs. Let's do a record." That's how it ended up with Hollywood. We pretty much signed with the president of the label. He knew who we were from about 4 years back because he had done some legal work with Sub Pop. He was familiar with us. He really liked the songs. We came out to L.A. and did a show and he came and saw it and made an offer two days later. That's what we were waiting for. This was probably a year ago. He really had a lot of enthusiasm for it and made a good offer right from the start. He knew what he was doing. He wanted a quick answer but we were like,we don't know who you are or who the label is, let us meet you and if we like you we'll take the offer and not shop it around the block. And that's what we ended up doing. We side stepped the whole "feeding frenzy" bidding war thing. I dunno, I one respect it's in a bands best interest to shop an offer around the block once you get one, but in another respect it's kind of a slap in the fact to people are interested in you first...

Al: Who are probably genuinely interest in you, not the buzz...

John: Exactly, so we really by passed that whole syndrome.

Al: And who exactly is Hollywood, it's Disney, right?

John: Right. It's a new label, they've been around for three years, owned by Disney. Right now their roster is rather small and they've haven't had much commercial success with anything. I like the Disney connection a lot. It's kinda fun going to Hollywood Records because they're in the animation building at the Disney Studios!

Al: And you get free passes to Disneyland?

John: Oh yeah, we get some neat Disney perks. I've got a lot of cartoons on video now...

Al: And Mickey Mouse on your checks!

John: Yeah, yeah! Mickey's on there! That's really, really the funniest thing. We didn't know how close Disney was really involved. Right now Hollywood Records I doubt is making enough money that Disney isn't still financially involved with the label, but it is the hope for the future that Hollywood will become autonomous. Remain owned by Disney, but be separate financially.

Al: They seem to be pretty autonomous as far as art and promotion goes, they did come out with that Sacred Reich bong. I doubt that that was ever approved by Disney higher ups!

John: Right. They would have never done that. That's one of the cool things about the company president Peter, he really runs his label. He doesn't seem to

accept any pressure from Disney to do anything in any particular way. I think if Disney had their way Hollywood would have a bunch of New Kids On The Block, Mariah Carey types... but he goes for what he likes, and so do the A&R people. Disney would have never ever approved of the bong!

Al: Does Hollywood have their own distribution or are they a Warner associated type thing?

John: It is, they are distributed by WEA, the Warner/Elektra people.

Al: So they have the big distribution?

John: Yeah, that was one of the attractive points when we were looking at the label. It's nice because there is a large network of people working our record, people all over the country.

Al: The last Sub Pop release was "Glue" which seemed like it was a little direction change for you guys with the dense production and all the vocal harmonies...

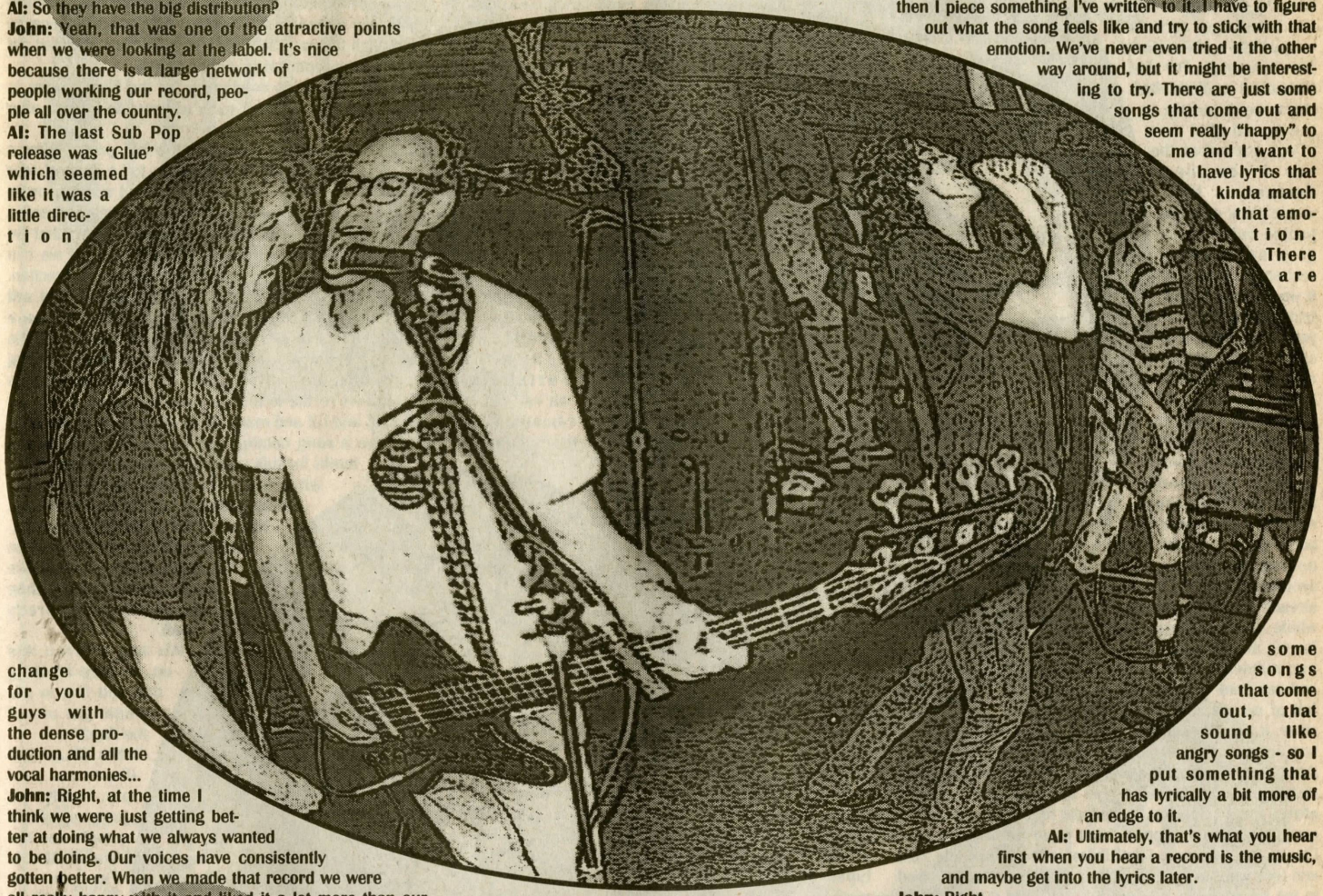
John: Right, at the time I think we were just getting better at doing what we always wanted to be doing. Our voices have consistently gotten better. When we made that record we were all really happy with it and liked it a lot more than our other recordings. Although, in retrospect, I think it's a little bit slick. There are people that would disagree with me because it is not really slick in a commercial way that much. We did some things recording that record that we can't really pull off live with overdubs and stuff... I sang a lot of the harmonies on that record and in some instances just did an endless amount of vocal tracks, like on the song "Wasted Time", for example. We could just never ever do that live unless there were 10 people singing! In retrospect in looked at it and wanted to make our new record very accurate to what you would hear if you go to a show. And it is. There are very few things on the record that additional to what the five of us can pull off live. All the backing vocals were done by the people who do them and it's pretty accurate representation of what we do.

Al: It seems like the songs themselves were getting back to a more "Roadmouth" feel. More Stooges blues type stuff. Like "My Kind" could have been right off of "Roadmouth."

John: Some people say that. Garret thinks the new album sounds like something right in between "Clear Black Paper" and "Roadmouth." Which we really like! We wanted to tie in our history and our past as much as we could into this record. Any conscious thought process that went into writing the songs other than what we've always done - when we went into recording we just wanted to make it raw, and bright and live and less slick that some of the things on "Glue."

Al: You were pretty happy with those original demos, why did you need to re-record them?

John: Oh because they could have been better. It was a good recording but it wasn't... I didn't want to release them as a record - they could have been, but, we have those recordings and some of them will trickle out. The next single that Hollywood is working is "Pill" off the new records and there's gonna be two demo versions of new songs on that as bonus tracks. It will be like a four song CD and will have demo versions of "My Kind" and the demo version of "Pill" which is actually quite a bit longer. There's a whole another verse that we trimmed off... and I don't remember what else is on there but it's fun to have that stuff.



Al: Are you still writing most of the lyrics?

John: Yeah...

Al: They seem to follow what's come in the past. Is there anything new that might be inspiring you these days?

John: Um, pretty much the same things. I don't really have any particular criteria for what could be a good song. I just kind of write about anything that strikes me. One thing I had fun with one the new record is writing little fictional stories about people who don't exist. I've done that a little bit in the past like with "Twisted and Pissed" off of "Roadmouth." It's about somebody that doesn't really exist, I just made it up about somebody that is in the scene in Denver. There's three or four songs on "Purple Metal Flake Music" that are just stories that I made up. Like "Mr. Blameshifter" Rick had the title for that song and I just made up lyrics around the title about some guy that goes from town to town pulling off little scams until finally he has to leave each town before he gets caught and ends up just going to a different city and doing the same thing. "One Eye Out" is a little story inspired by this guy I see wondering around downtown Denver on occasion, he's a street person but he has a lot of flare. He wears a lot of really wacky jewelry and spaced out clothes. I've never actually spoke to him but I had him in mind when I was writing that story and just used him as inspiration. I have a lot of fun with thatthese days, making up things. But I guess about 50% of the stuff is derived from personal experience.

Al: Do you all come up with the music after the lyrics are written?

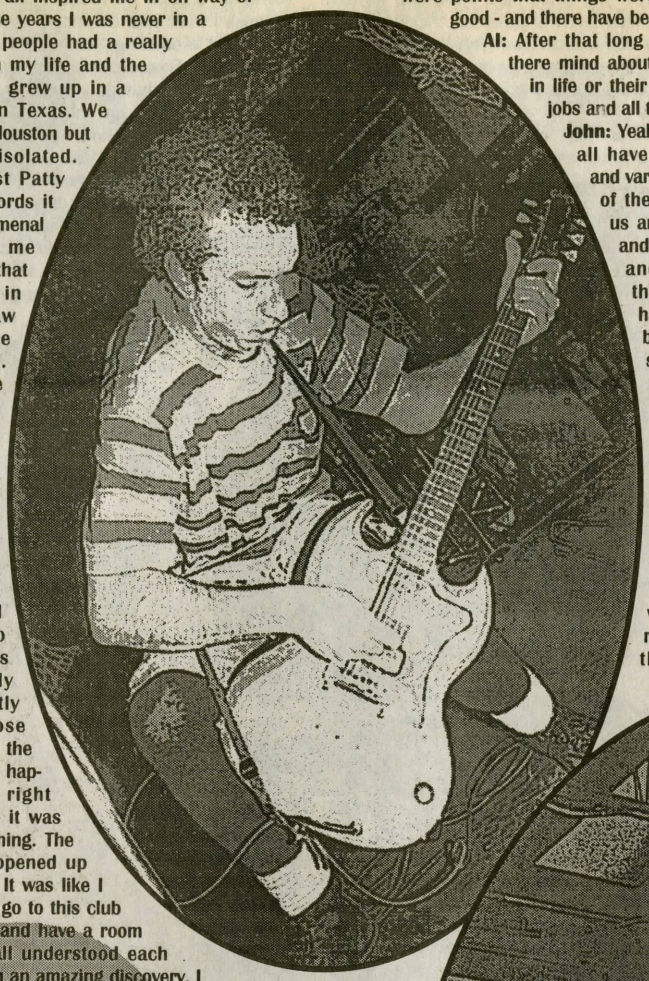
John: No, actually the music is always first. I mean, a lot of times I write with the meter or rhymes or everything, just about everything I write I think of it as potentially being lyrics. Frequently I'll have something written that fits the music that gets written. I'll do that or look through my writing for something that fits the meter of whatever melody we come up with, or something specifically for the song. But, the music always comes first... then I piece something I've written to it. I have to figure out what the song feels like and try to stick with that emotion. We've never even tried it the other way around, but it might be interesting to try. There are just some songs that come out and seem really "happy" to me and I want to have lyrics that kinda match that emotion. There are some songs that come out, that sound like angry songs - so I put something that has lyrically a bit more of an edge to it.

Al: Ultimately, that's what you hear first when you hear a record is the music, and maybe get into the lyrics later.

John: Right.

Al: You guys are definitely a high energy punk band when you play live, except you as a front person are much more flashy or glammy... it's a real strong focal point for the band.

John: Before I was ever even in a band I pretty much dressed and acted this way. There are times when I dressed a lot more outrageous than I do now. I really grew up listening to music made by people that were really dramatic, when I look back, all of the music that I was into as a kid, all of the musicians we quite flamboyant in one way or another. And very dramatic. When I was really young I first got into the Rolling Stones. I liked everything about them - they way they looked, they way they played - just everything. From there I really got into Alice Cooper. I was in about 5th grade or so and I just loved the fact that this guy would come out and throw trash cans around the stage and wear makeup and stuff. My brother and I had this completely whacked out room. This was right around '69 or '70, you could still get all kinds of psychedelic posters and stuff at your local mall. We had our room just wall to wall with black velvet spirograph psychedelic poster and black lights and strobe lights and everything. Anything that we could find that we thought the Alice Cooper band might wear we would put on and crank on all of these lights and gadgets and put on the music really loud and bounce around the room all day. I realize that I'm still into exactly the same thing - loud music and colored lights. From there, I really went through a few years of being a complete Kiss freak, and then when I was a teenager I was really really into early Bowie stuff and Patty Smith and





Iggy and all his stuff. When I look back all the people that I ever liked were all very much into the performance. I think they all inspired me in on way or another. I all of those years I was never in a band, but all those people had a really dramatic impact on my life and the way I saw things. I grew up in a really small town in Texas. We weren't to far from Houston but far enough to be isolated. When I got my first Patty Smith and Iggy records it wasjust like a phenomenal breakthrough for me because I realized that there were people in the world that saw things somewhat the way I see them. Because there weren't any of those people out where I grew up. It was a real small town and it was a tight suburban community and you didn't have that stuff. I was lucky enough to discover those records and they really spoke to me and those peoples personalities really spoke to me. Shortly after finding those records I discovered the punk scene that was happening in Houston right around '79 or '80 - it was already really flourishing. The whole world really opened up for me at that point. It was like I was stunned. I could go to this club and see punk bands and have a room full of people that all understood each other. It was just such an amazing discovery. I was always stunned that there was anybody else out there that felt things the way I did. It was punk rock that unified all these people. It was such an immensely creative scene in Houston, the people that were making the early punk scene happen. Most them are my age new, I'm 30, lots of people I met there were in there late 20's and they were making it happen - they had been involved in the art scene in Houston for year, and it was just an amazing scene. I saw the Big Boys and the Dicks just countless number of times, all the L.A. would stop on their tours, the English bands when they came over...

Al: There was a good scene is Austin as well, Texas in general had a good thing going.

John: As a matter of fact Houston kinda died when Austin became so much fun. A lot of people just moved up to Austin. Houston went through a real lull that they just seem to be coming out of now. There's some cool bands down there.

Al: Then you moved up to Colorado?

John: Yeah, I spend a year in Boulder when I was 16 and a year there when I was 19. That year when I was 19 I met most of the guys that are in the Fluid now. They were all in bands then. Garrett and James were in White Trash, and Matt was briefly, from Boulder were pretty much hardcore thrash and Matt and Rick were in Frantics. I knew most of those guys. Rick and Garrett and I were room mates back then and I used to see their bands all the time. I ended up moving back to Houston and then back to Boulder in '84 when all those guys were jamming together and kinda going through singers. It just worked out that we got together and became the Fluid.

Al: And it's still the same guys?

John: Yeah.

Al: That's amazing...

John: Since April of 1985. All of us were good friends for so long, we've know each other since 1979 or so. Whenever there's been points when the band was shaky or emotions were running wild, at least we had old friendships to work out of. That has been something that has served us well to keep it all together whenever there were points that things weren't looking so good - and there have been many.

Al: After that long people change there mind about their direction in life or their "career goals", jobs and all that...

John: Yeah, we all do. We all have very different and varied lives outside of the band. Most of us are married now and buying houses and that kind of thing. Two of us have kids, everybody's lifestylesare quite different back home and everybody is really into having a home and getting some kind of security with that. Fortunately we've all remained into the same thing musically. We all listen to really different types of music, especially now. It's seems like our tastes as individuals gets further and further from each other. But, what we like to play has stayed the same for all of us. We still consider it playing from the heart, and way back there in our hearts it's a bunch of punk rock and the Ramones and that kind of stuff that we grew up on.

Al: Well, that sounds good to me. What I grew up with, especially in the late 60's early 70's sounds exactly like what you were into. That's probably why I like the Fluid so much.

John: I think we have a lot of fans of our age group that went through the same things, which is one of the reasons we chose to produce the record with the guy we did, Mike Bosley. He's our age, he grew up listening to the music we listen to, he went through the punk rock thing in all its phases - he really understood what we were doing. There were so many things that we didn't have to explain to somebody that didn't come from our generation. You could say a lot of things to describe a sound to him that a lot of big producers wouldn't know what you were talking about. Like some Germs references or something, he knew what we were talking about and it made it a lot easier. We picked he because we though he was a real good engineer and it turned out he was an exceptional producer as well.

Al: As far as what's coming up for the Fluid, you're in the middle of a national tour, will you do Europe after that?

John: Yeah, we'll do Europe in the fall, probably for a couple of months. We may hook up for a support tour for the last summer. We've been offered some tours in the past but for various reasons haven't been attractive to us. Hopefully we can find a band to support that we actually like, but even if we don't like them if we can respect them then we're one step in the right direction. There's other things happening this summer that will increase the public awareness of the Fluid. We have a song on the new Green Peace benefit album. All the bands recorded with a solar powered mobile recording studio. That album I think will be really good for us because we're the lowest band on the totem pole - it's got REM and U2 and many really big acts on it. We actually have a song coming out on the new Polly Shore movie for this summer, I don't even remember what it's called, but we have "Mr. Blameshifter" on that soundtrack. There's a lot of things happening, and as long as were out there in people's faces when these things are happening then things should go pretty well.

Al: Just to wrap this up, is there anything that you like to see people get out of the Fluid?

John: Oh... I just like to see people, really, we just hope that people see the fun in it all. For us, we have a alot of fun doing what we're doing. We have a lot of fun performing and we want to perpetuate that. Hopefully people leave our shows and have had a really good time and feel a little uplifted from that. One of the things I really dislike in current "alternative" music, the people are just so angry, and metal for that example too, the people are so angry and want to sing about all the things that are fucked upin the world. If I want to know about that stuff I'll just go buy a paper. For the music should be an escape from that reality. That's what it's always been to me - listening to the Alice Cooper band was an escape from the suburbs. Hopefully people will see us and hear us and feel good - we feel good doing it and hopefully that comes across.

THE VOLUPTUOUS HORROR OF KAREN BLACK



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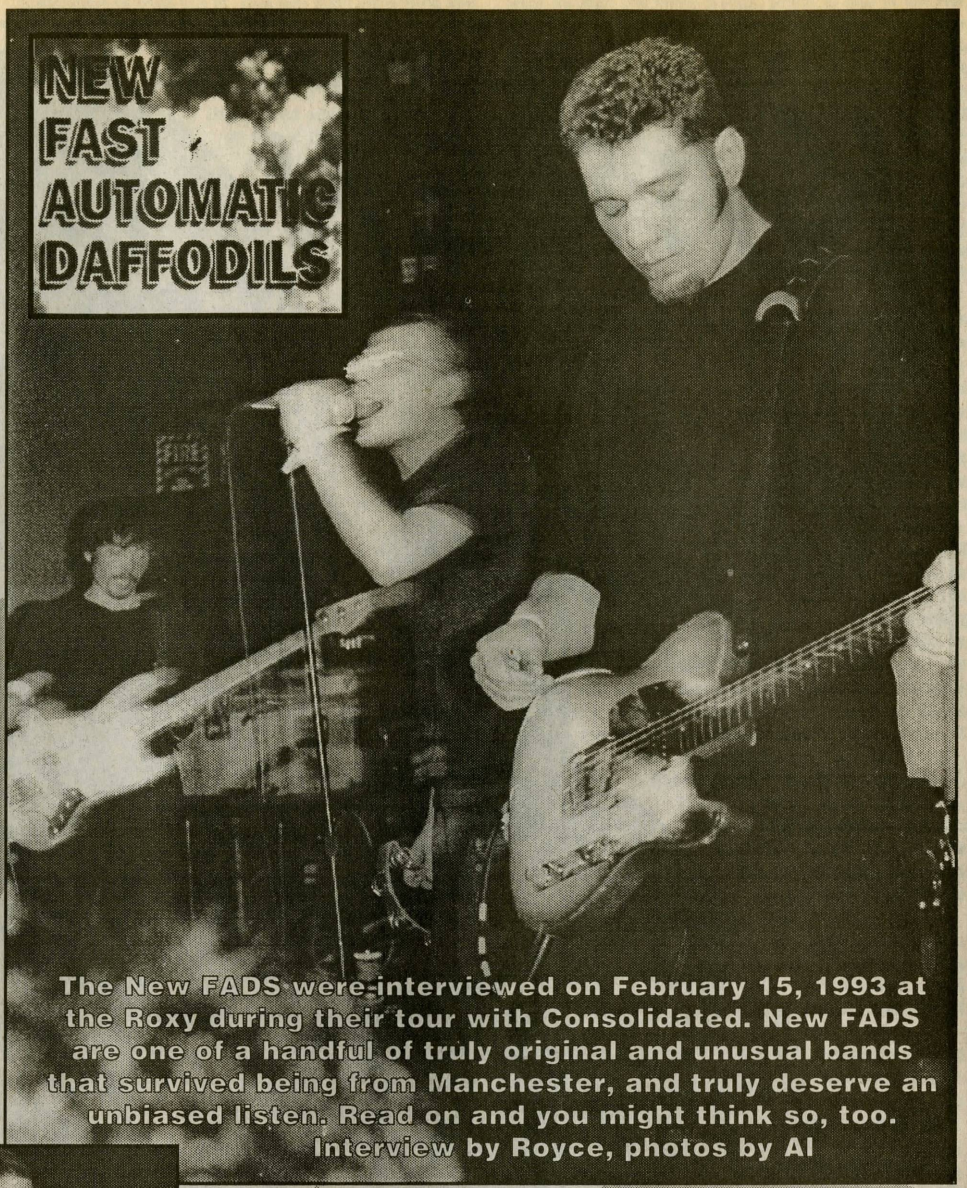


The New FADS were interviewed on February 15, 1993 at the Roxy during their tour with Consolidated. New FADS are one of a handful of truly original and unusual bands that survived being from Manchester, and truly deserve an unbiased listen. Read on and you might think so, too.

Interview by Royce, photos by Al

Dolan: I'm Dolan, the guitar player.
Perry: Perry, the drummer.
Royce: Shall we start with how you formed?
Dolan: We were all in college in Manchester-
Royce: Which college was that?
Dolan: Polytechnic. It's now called Manchester Metropolitan University. There's several colleges, it's got the largest student population in Europe, Manchester does. We've got four universities, a couple of technical colleges and musical colleges. So anyway, we're all at the same college, and I was introduced to Justin by a friend and we started playing together. He was bass and I played guitar. And Perry was a friend of ours, he played drums. It was all very casual, this. We thought maybe we should get a singer, and then a friend of a friend of a friend met Andy, and we did a couple of records like that, the four of us. We'd already used percussion on a track, we'd gotten somebody to play with us on one of the records, and we were writing some new stuff. And we knew Icarus and he played the congo and he came around and played with us and helped us write the song and everything, and he sort of joined the band. It sort of fell together, it was very casual.
Royce: Did you feel apart from the whole "Manchester" thing while that was going on? Your music never really fit in with the whole "baggy" crowd?
Perry: We never thought we came from that sort of background or attitude or what supposedly Manchester was. It was sort of hyped anyway. We never sort of, we were lumped in anyway, but we managed to keep a little bit of distance from it.
Royce: How did you feel about being lumped in with that?
Dolan: I think we fell between two stools in the music press a little bit with Manchester, because those are the people who really wanted to write about, make a big thing, a big deal about Manchester. It was, well, they're not part of the Manchester scene so we're not really going to write about them. On the other hand, people who didn't like, there was another section of the press. The press is very big and important in Britain. And they thought because we were from Manchester, therefore we can lump them in. It's just a jig, it's just a place, right? The whole point of it to begin with really were for people, before the media got hold of it, was there was just a lot of diversity there.
Perry: People were trying different things, basically.
Dolan: You'd come see us and we'd be like thrashing away in a little club and making a horrible racket with guitars, and then you'd go to a club and dance to house music all night. That was the whole point. I mean, it wasn't a point, there was never a point. It's just what people started doing.
Perry: Cross a few barriers, rather than you either like dance or you like noise.
Dolan: Then the press got hold of it and then it becomes, "There's a Manchester sound" and so on. I mean, some bands were suckered by it, and they went for it and used it as a career move.
Royce: And they were screwed by it.
Dolan: Yeah, absolutely. When often they needn't have been.
Royce: I remember reading something listing you guys as "survivors" of the Manchester scene.
Dolan: Yeah, bizarre concept. But in a way, we are, from that generation of bands. They're all... Stone Roses aren't recording, Happy Mondays have fallen to bits. Inspiral Carpets and ourselves are the only ones left. But that's to belittle all the other things that are going on. There's so much music coming out of Manchester people don't realize, but because it hasn't got the guitars and the shuffle beat...
Royce: There was loads of music coming out from Manchester long before that.
Perry: The history of Manchester goes back a way. Joy Division, Magazine, the Smiths, New Order, the Fall, Buzzcocks...
Royce: Most of my favorites, actually.



Perry: Most of my favorites as well.
Royce: Being a band from Manchester, did Factory folding and the Hacienda club closing affect you at all?
Perry: Not personally. But it's just a sign. There's a big recession on in Britain at the moment anyway, and lots of small labels are, well, it's not such a small label. It's sad, just because something like that would actually draw interest in bands, like Joy Division or A Certain Ratio, or New Order or whatever, that it would go down. But actually, we haven't been affected by it. It's sad for the city.
Dolan: It's just symptomatic of the recession in that it hits everyone at all levels. It hits small businesses and Factory is a small business and the recession got to it. It made mistakes, like all labels.
Perry: There's only a few really independent big labels, a few small ones. Most are gone because sales have gone down. Recession's hit hard in Britain...
Royce: You've got a very distinct guitar style. How did you learn to play and where did you pick up your style?
Dolan: From lack of any ability to play the guitar, really. It's been shocking coming here, because the standard of musicianship in America is way higher than Britain, in general. The Goats are all brilliant musicians, and they're all brilliant musicians, Consolidated. The main influence is playing with the rest of the band, really. Because they stop me from being really cheesy, because I'm probably quite cheesy if left to my own devices. And when we write, we all write together, and we all interfere with each others parts and how we play things. They make me do things and the music I've got to play to sort of makes me play it a certain way. Also, the fact that I play in a very percussive style, and not very accurately, I play very stroppily.
Royce: Sometimes it's almost like a ska style. I know no one likes that comparison, but...
Dolan: I don't know, I'd be quite proud of that! But it's just a matter of not being particularly good at it, technique-wise, and just attacking the guitar trying to make it sound quite percussive. It's almost with us the guitar goes on top or it becomes part of the rhythm section, even more so than the bass, often. Probably the band I suppose has got more to do with it than anything. I'd like to think Jimi Hendrix, but obviously there's no comparison to be made there!
Royce: I haven't heard the new LP yet, just the "Bong" EP, but what led to the new distortion sound you have? Before it was more..
Dolan: Yeah, it was clean, clean sound. You go through phases, don't you. With that LP we're trying to match some of the power live on the record, which we failed to do with the first album. So we tended to go for a bigger, fuller sound. It's also getting, we were like a "distortion pedal banned" band for a while, and then we got distortion pedal. So at the moment the stuff that I want to do or am trying to write, I've gone back to more cleaner sounds. So we're mixing it up a bit more, you know.
Royce: You're really good live. I saw you in 91 when you

were here. Do you feel live is a better representation of your sound? Because you were criticized for the clean sound on "Pigeonhole"(their first LP).

Perry: I don't know? With "Pigeonhole" I think it's much the fact that we were still learning and finding out about our sound. We actually produced it ourselves with some engineers. So, really, like growing up in public really doing something like "Pigeonhole". We're really different live. On our second album, we got a producer in, trying to get across what we do on stage.

Dolan: On "Body Exit Mind," the new album, we've tried to go some way to rectify the disparity between the live show and the record. You can never do that, and there are certain aspects of recording that are much better than live. There's subtleties you can put in there, and there's also the "in your face" quality of playing live.

Royce: I thought your Peel Sessions sounded a lot like you do live.

Perry: Yeah, that's sort of the recording process. You do it all in one day, and you have four hours to do four songs. You go and play it and that's it.

Dolan: That was produced by the "Enemies of Reverb" where we were really anti-reverb at the time and there's hardly any. It's completely dry, shockingly dry when you listen to it.



Royce: I like the sound on that.

Dolan: It works really well on some things. It works really well on "Big II" and "Purple Haze."

Royce: I really enjoy that one. Who decide to do "Purple Haze"?

Dolan: I think Justin brought the record in.

Perry: Yeah, it was a northern soul version, where it was Jimmy Jones and the King Casuals. We actually covered that version rather than the original. Then we sped it up as well, obviously.

Royce: Your's and Snuff's version of that song are the best.

Dolan: Yeah, Snuff's version is brilliant. They got the sample in, "Excuse me while I kiss the sky." Ours is one minute forty-seven seconds or something, theirs is like one minute thirty-two. They managed to actually get the whole song in that short a time, which is quite a feat.

Royce: How are the song-writing duties split up?

Dolan: We all write. We also get together and jam.

Perry: It's a long process sometimes, because we're all involved, and we've all got opinions on what's being played. It gets quite difficult.

Dolan: You tend to get barraged by ideas. It is quite a negative way of writing. It does work though. It becomes lucid and the ideas flow quickly and things happen quite quickly. We tend to get a big turn over of ideas, but a lot of them are discarded. So we're actually going to try to change that a little bit and split up and write certain parts, like rhythm section.

Royce: Does Andy write all the lyrics?

Dolan: Yeah, definitely. In the beginning we used to have him with the first few EPs and stuff, and we were like, "I don't know if it's worth it" but he's grown in confidence and his lyrics grew in confidence.

Royce: Who came up with the name?

Dolan: I found it in a book of poems by a Liverpudlian beat poet, street poets who wrote in the 60's who used to publish their poems together. Poem by a bloke called Adrian Henry called "New Fast Automatic Daffodils" obviously. And it's a cut up between a specification manual for Dutch Daff cars, and the words with the poem seemed like an appropriate weird cut of things at the time. Everyone had really short names at the time, and we were stumped-

Perry: For something long, so people would think "What the hell, what's that?" To keep people's interest.

Royce: When did you get your percussionist, Icarus?

Dolan: That was a year after we started.

Royce: Wasn't Andy in soap operas before the band?

Dolan: Oh, yes. Walk on parts.

Perry: Like extras, in the background. He'd be playing video machines, or being a policeman.

Dolan: A punk-rocker, with a cross in his forehead!

Royce: So it was an illustrious acting career?

Dolan: He was very talented in college in plays. He studied drama. Apparently was a very talented actor.

Perry: But opted to sing instead.

Dolan: But opted foolishly to join this band and ruin himself.

Royce: Anything you'd like to say about the state of affairs in the world?

Dolan: I think Consolidated are better at that. It makes you feel very ambivalent about what you're doing. To see some people so committed, and you believe in a lot of the same things they do.

Perry: Makes you feel like a fake, really, in a lot of ways.

Royce: Why is that?

Perry: Well, that's getting into politics really, rather than music.

Royce: I don't mind.

Perry: The difference between America and over here is that generally in Britain there's a great deal of apathy. People are feeling depressed and the left in Britain is generally inactive, and very fragmented and not a lot of people are saying very much. And you come over here and I see people putting across a very strong message.



Dolan: It's strange, because the left it seems, from the five or six days of being here hanging around with Consolidated, and them being very left-wing, which are some of the first very left-wing Americans we've really met and spent any time talking to. In Britain the left-wing has a more mainstream role. There's the Labor Party and there's elements in the national party which is a government party. And it has elements, very socialist elements within that. But twelve years of Tory government has fragmented the left and everyone's become very apathetic because they've been trying so hard to get rid of what is a very bad government, a very right-wing government, and failing. One of the things also with the content of the music is we don't feel very happy about preaching to people. And we feel if you're going to be a political band you have to be political from start to finish. There's no let up in that, you have to commit yourselves completely to that, and then I think you can articulate certain problems. And you have to be able to do that. I don't really feel confident to do that. There's no point in us sort of paying lip-service to that in the sense of going, here's our pop song, and here's our political song, and here's our interesting music song.

Perry: We probably do touch on political things anyway. It's not an overt thing, though.

Royce: It seems as if you've gotten a little more topical recently.

Perry: There's a difference between actually going out and saying things overtly, and thinking about things and the specific idea to get across.

Dolan: There's a song on the album called "Married to Money" which is very political. It's about culturalism and financial imperialism, but we tend not to sort of condemn, we tend to be sort of ambivalent and quite vague rather than condemn. It's a comment, and that can be interpreted in many ways. And if we are to get into that territory it's just making comments. People can interpret it and pick up what they want to. It's not our raison d'etre as a band to be very political. Although certain things that's strange, as you're writing and songs start coming out, and you realize thatsubconsciously there's something a bit more political about it. But the very act of making music and the kind of music you make is a very political act as well. And the way you conduct yourselves as a band, and try and maintain some sort of control over what you do and not get completely sucked into the corporate, and produce cack music, you know, radio AOR cack music. That in itself is a political act. I think that's about as far as we go.

Perry: It's a very grey area.

Dolan: Sometimes you feel like what you're doing is, because it's a certain kind of music therefore it has a certain political kind of feeling to it. You want people to be like-minded, you want them to share similar values, but it doesn't always work like that, so you get the meatheads coming.

Royce: So what's it like playing on this tour?

Dolan: It's quite strange for us because the Goats are an out and out rap band, and Consolidated are quite a lot of rap/hip-hop. And we're sort of nothing to do with either of them. Stuck in between them and it's very strange and difficult for us. And we get people saying "Who are these tacky limy guys playing this guitar music?"

Royce: So what are your future plans?

Perry: We've done three tours in Britain and one of Europe based around this album so far. After this we'll get back to England and get some ideas and write some new stuff.

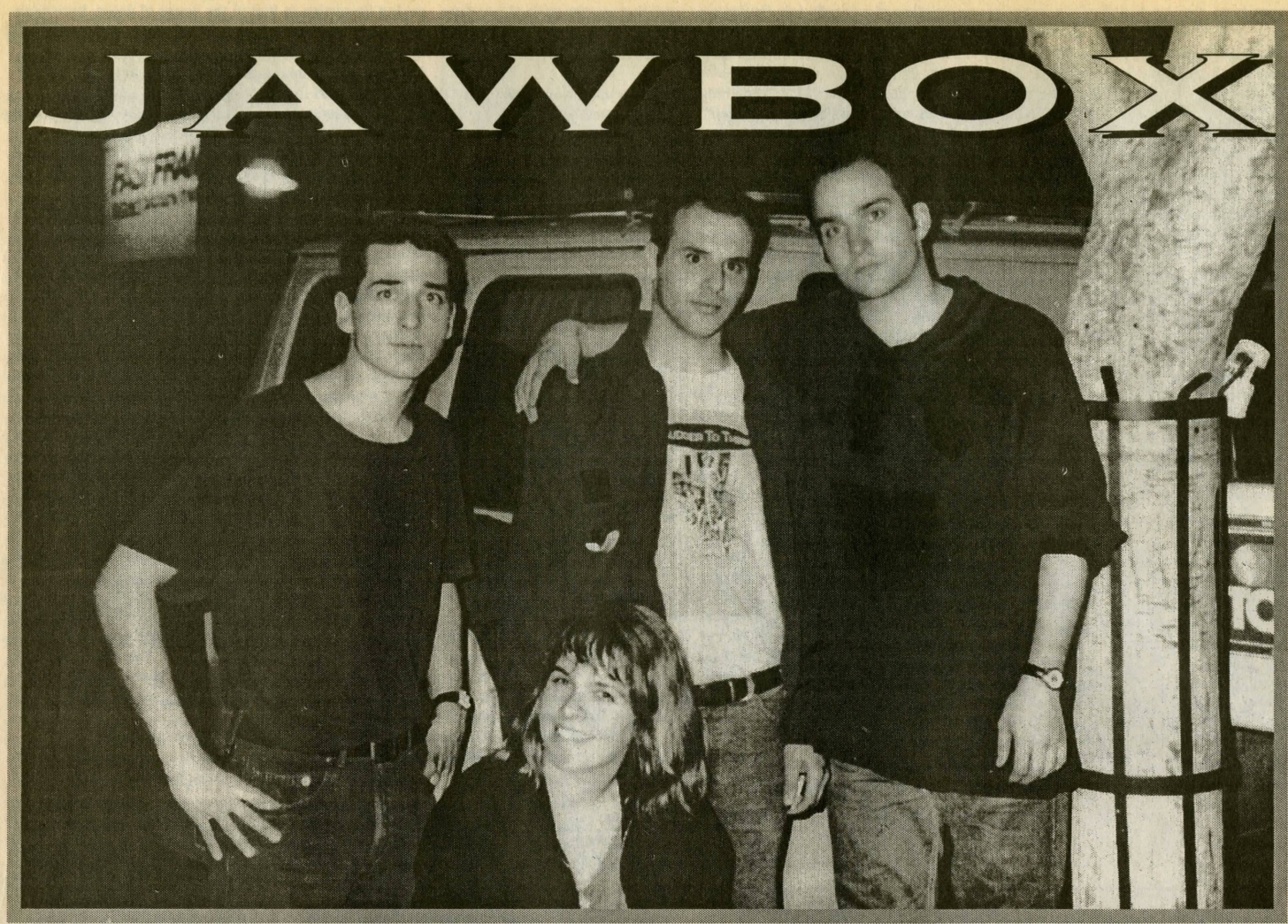
Royce: What size venues are you used to playing in England?

Dolan: There's the pre-recession and post-recession gig. Post-recession is a lot smaller. We average between 300 and 400 a gig.

Perry: I think we've done reasonably well. We've got a sort of solid following. It's a nightmare time for promoters and gigs in general in Britain. I think we'd better go off and eat now. Thanks.

The New FADS can be contacted at: 2nd Floor, 27 Church St., Manchester M41 QA, UK.

JAWBOX



JAWBOX WERE INTERVIEWED DURING THEIR "STATIC" TOUR WITH TAR, AND A LOT HAS HAPPENED WITH THE BAND SINCE THEIR LAST APPEARANCE IN FLIPSIDE.

JAWBOX ARE: JAY ROBBINS, KIM COLETTA, BILL BARBOT, AND ZACHARY BAROCHAS.

INTERVIEW AND PHOTOS BY ROYCE.

Royce: Lets start off by telling who you are and what you do?

Kim: Kim, and I play bass.

Jay: I'm Jay, I sing and play guitar.

Bill: I'm Bill and I'm the singing guitar player.

Zack: I'm Zack and I play drums.

Royce: Give a brief history of Jawbox for the unfamiliar.

Jay: Okay, we'll try to make it incredibly brief.

Bill: It's boring.

Jay: Right, it is dull. Kim and I wanted to start a band about summertime 1989, and we started playing with people. We got our first drummer Adam (Wade) in July, Bill joined in December 90, Adam left about a year ago and Zack's been in the band since then. We put out two LPs on Dischord and a bunch of singles and compilation things. And we drive everywhere and play rock shows.

Royce: What does the name mean and where did you get it?

Jay: It came from this dictionary of phrase and fable and I'm not going to tell you what it means. It's not important.

Bill: What is important is its got a J and an X in it.

Kim: They're two of our favorite letters.

Bill: They're two high-value Scrabble point letters. If you got Jawbox on a triple word score, you'd be kicking so much ass at Scrabble.

Royce: Tell how you found Zack and have you seen a difference in the band since he joined? Why don't you tell the story, Zack?

Zack: I live with Kim and Bill, and Adam quit, and I play drums. It's almost as exciting as the rest of the band's history.

Bill: We went and banged on his door and said, "Hey Zack, what are you doing?" "Readin' a book, I might write somethin' later." "Well, what do you think about drumming in our band for the rest of your life?" "Oh, okay. After dinner."

Zack: That's about it.

Jay: We make a lot more hairline jokes now that he's in the band. We never used to make hairline jokes.

Kim: They're receding a little.

Bill: Not mine, thank you very much. Mine's moving forward. Soon it'll be down to my eyebrows.

Royce: How did the split 7" with Tar come about? We want the Bernie story.

Jay: Well, Bernie's just this maniac, this loveable maniac.

Kim: His history's more interesting than ours, because he's in investment banking, and he and he has this secret punk-rock life that the people he works with know nothing about. Well, they do now, because the Chicago Tribune ran the picture of the split 7" which has Bernie's face on it. Now they know his story. Jay likes to say it was John Mohr's idea, but I like to think it was Bernie's idea.

Bill: I'd like to say it was Bernie's idea. He's a wolf-child, hewas raised by wolves. That's what's so interesting about him.

Jay: Anyway, he goes to all the shows in Chicago, and he's done wacky things like when he has vacations coming up, he'll schedule them to coincide with Jesus Lizard tours. So if he knows Jesus Lizard are playing on the west coast he'll fly out and take his vacation time and go see them. But anyway, he likes both of our bands a lot, and he knew we both had songs called "Static" so...

Kim: He has a radius thing. He'll pick a radius depending on how much he likes a band, and he'll go to all their shows within that radius.

Jay: I think the idea started with him, and John and I talked on the phone a whole lot, and he said "Lets do a single," and I said "Okay, lets do a tour then." And that's how it happened.

Royce: Jawbox has become quite the touring band. Why do you tour so often?

Bill: God, we tour incessantly.

Jay: I bet we tour six to eight months out of the year at this point.

Bill: Why do we do it? Because it beats staying at home and working our crappy day jobs. Actually, we've kind of been touring too much lately, because it seems like it's going to be forever before we get another full-length record out, which is sad. We've got a bunch of new songs we've been playing, but we haven't been home long enough to record them. Since January 2nd we've been home a total of two weeks. The rest of the time it's been on the road.

Royce: You should rent a storage space instead of an apartment.

Kim: Some bands do that.

Jay: It's weird. It seems like one of those things that we do it so much that it winds up sort of justifying itself. So that we're on tour because we're on tour, y'know?

Royce: Has it been paying off?

Kim: In what sense?

Bill: Well, we've been staying on the road, if that's what you mean?

Royce: Have you seen your audience growing?
All: Yes.
Jay: Yeah, like last year, some of them were 16, and now they're 17.(laughter) Their hairs been growing, but some of them got haircuts.
Kim: Steve Reeder, I think he's actually grown since I met him, physically grown.
Bill: He was like twelve when we first played a show here.
Steve: (The fan's fan) I can grow a goatee now!
Jay: Some of them have graduated college.
Bill: Or High-School. Junior High-School.
Kim: There's this kid in Chattanooga, Tennessee who's almost grown a foot. He was a short, fat kid, and now he's-
Bill: A tall, fat kid.
Jay: I think we've killed the story.
Royce: I know you hate questions about Dischord, but do you feel you've been unfairly pigeon-holed as a "Dischord band?"
Bill: I hate questions about Dischord, so I'm not going to answer that.
Jay: Well, no, because we (me and Bill) were talking about how you have a band, but it's not enough that it's just a band, a lot of people say it has to be a "Dischord band" or an "Amrep band" or something. They wouldn't say it's just a band. But I wouldn't say it's unfair pigeonholing, because it's nice to be, in a way, thought of as a Dischord band. Because there's certainly all kinds of great music on Dischord. But I just get frustrated with that idea in general, just having to put an extra tag on the band to make it more easily understood, because I don't think any of the other Dischord bands really sound like each other. And since music is the main point of it, then I fail to see how calling us a Dischord band helps anybody understand the music any better.
Bill: All they know is that at least we're from DC, because Dischord only deals with DC bands.
Royce: But you're not from DC, are you? You're from Maryland?
Jay: Well, essentially. I'm in DC now.
Bill: Well, DC is kind of different from other cities, because it's suburban. Kind of the whole area is DC. Whereas like in New York there's a scene in North Jersey right across the river, and you can say you're from North Jersey and it'll mean something. But if we say we're from Silver Spring, Maryland people will think we're from Baltimore or Annapolis or someplace that we're not. All the clubs are in DC, everywhere we play is in DC.
Jay: Baltimore and DC are becoming one incorporated, urban area which we like to call Balwash.
Bill: It's official though. January 1993, the Baltimore-Washington Metropolitan area is now official. You'll be glad to know that.
Royce: I am extremely glad to know that. Jay, do you still play bass at all?
Jay: Um, yeah, sometimes. (pause) Well, it's an accurate answer.
Bill: Jay and I are both retired bass-players and we do a lot of writing on bass. I only play bass when Kim's sick and in the hospital. In Gainesville, Florida I actually had to do that.
Kim: Yeah, I was so sick I was actually hospitalized, and he roughly learned the bass-lines.
Bill: You always say roughly! I learned them exactly, I just didn't play them exactly.
Kim: He knew them, but...(laughter) I was pretty impressed. I have no idea how it went, no one talks about it much, but they pulled it off and did the show.
Bill: We did. It was awesome. We just turned everything up really loud.
Kim: I wish there was a video.
Bill: You never heard that story, John?
Kim: That was last US tour.
Jay: It was almost perfect.
Bill: I was really nervous for the first time in a long time.
Kim: Did you sing at all? You sang "Tongues?"
Bill: Yep. No, I don't remember. That's not important. Next!
Royce: Kim, you're a really good bass-player, but do you ever find you're referred to as a "good female bass-player" instead of just a good bass-player?
Kim: No, I'm not referred to as that, and I think it's because I play with a bunch of guys. Like, we're not a female or "girl" band. It hasn't really been an issue. But you see lots of articles, I was just reading one in Fiz based on girl bands, but we're not that, so it's not really an issue.
Royce: Has it ever come up?
Kim: People ask me a lot "What's it like to play with these guys?" or "What's it like being the only female in the band?" Maybe it's been said behind my back, but...
Jay: It seems to me they used to say that a long time ago. Like "pretty good, for a girl."
Kim: Yeah, I heard some remarks that I wasn't meant to hear, but...
Jay: I haven't heard anything like that for a while.
Bill: Yeah, whether it's like the new politically correct climate that punk rock has taken on in the past couple of years, or if people just don't generally even care. Like I never think twice about the fact that Kim's a woman in my band, and it really surprises me a lot when I hear people say "It's really unusual for you to have a girl in your band." I'm just like, "Is it?" I don't even notice.
Kim: It's a little more unusual in small towns than it is in DC where there's tons of women involved in making music. So when people say that to me, like in Munsie, Indiana a specific instance, they say "That's so unusual." And I was thinking, well, I guess it still is, in general. But not really an issue, since we're a mixed gender band. We just do our thing.
Royce: Has the song-writing been easier or more divided since Bill joined? He seems to do a lot more singing than he did before.
Jay: No, it's pretty much a mash always. Like "Novelty" style songs, some of them I wrote and brought to practice and showed and by the time everyone got done with it, it wasn't really the kind of thing I could say I was the songwriter of this or that song. And sometimes Bill brings in something that's 90% finished and then we all add a little.
Bill: Do you mean like when "Grippe" was done? When they were a three-piece?
Royce: Yeah, I mean besides the obvious.
Jay: Yeah, definitely now it's more democratic, because there's more people.
Bill: You wrote most of those songs. I wasn't in the band.
Jay: You wrote a lot of those.(to Kim)
Kim: A lot of the songs on "Grippe" are based on bass-lines. Not that I would write the whole song. We wrote in every conceivable way, it seems.
Bill: Yeah, we don't have a formula, which is part of our problem.
Jay: Since Zack's in the band, it's the first we've written songs by just jamming. We never were much of a jamming band where you go and somebody starts playing and something emerges out of it.Usually it would be the other way. Somebody would have a close to finished concept and bring it and we'd all yell at each other, and eventually it turned into a song. But now we jam and something emerges and we all yell at each other and it gets to be a finished song.
Kim: Zack changed the lighting configuration in the basement so it's dimmer. It's a little more romantic down there, so it's a lot easier to jam. That was his most welcome addition to the band. We took out the 150-watt bulb and put in a red light bulb.
Royce: Do you see any new musical direction at all? Your new single is considerably different.
Kim: We see it constantly evolving, but it's not formulaic. Though "Grippe" and "Novelty" sound radically different, we didn't ever have a planning session. And people think that we took a right angle turn when Bill joined and that's why "Novelty" sounds so different. True, he changed the sound to some degree, but it's never been that calculated. We've naturally gone this way, and with Zack of course the 7" sounds a little different.
Jay: That's just punk, you know? We're just so fucking punk.

"ONCE YOU GET YOUR HANDS TO PLAY THE SONGS INSTEAD OF YOUR HEAD, YOU CAN MOVE AROUND ALL YOU WANT AND YOUR HANDS WILL JUST KEEP GOING. AND YOU CAN JUMP ON THE PA AND STICK YOUR FOOT THROUGH THE SPEAKERS."



Bill: It's hard-core, getting back to our hard-core roots.
Kim: Also, the production on the 7" and "Novelty" are different, so that could have come out, too.
Royce: Yeah, that was Iain Burgess.
Kim: And Ian Mackaye.
Royce: The two Ians.
Kim: We only work with producers named Ian.
Jay: Burgess is pretty punk, though. I don't know, we're a fucking punk as shit punk band. We're so fucking punk rock.
Royce: This is a question Steve wanted me to ask. Why no bass solos?
Kim: There are bass solos, they're just low in the mix.
Bill: They're between songs, you just have to turn it up.
Royce: What's the deal with so many bassists named Kim?
Jay: Is this another Steve question?
Royce: Of course!
Bill: It's a conspiracy. The CIA is behind it.
Royce: You've all gotten a lot more energetic on stage since I first saw you years ago, especially Kim, jumping around and all. Have you decided to try to improve the live show or have you just become more comfortable playing?
Kim: For me it's just this simple. I couldn't play and move when I started. Like our first show we opened for Fugazi and I was rooted to the spot! Might as well have glued my feet to the stage, I couldn't move. It's just a factor of being able to play and move at the same time. And when you're more comfortable with the material you can move around a little more.
Royce: You've been moving around a lot more!
Kim: Crazy! Because it's rock and roll!
Bill: Once you get your hands to play the songs instead of your head, you can move around all you want and your hands will just keep going. And you can jump on the PA and stick your foot through the speakers.
Kim: These guys have singing constraints. I don't have a microphone, I'm more able to move back, and...
Bill: She gets to spin a lot more, cause I'd probably whack my micstand.
Jay: No, it's because we're a fucking punk as shit punk fucking punk rock band. It's because we're so goddamn punk.
Bill: Zack helps too, because he yells.
Kim: Zack said, "Kim, if you don't get more active on stage, you're out." I like jumping around, it's fun. It's my only aerobic exercise.
Royce: You've become a lot tighter lately. Is that due to playing live so often, or do you practice a lot also?
Jay: No, I bet it's just doing all the touring.
Bill: When we're at home we hardly ever practice our old songs, we're writing new stuff. Every once in a while we'll run through them. But if we get tight it's because every night we're doing them.
Kim: It gets much better towards the end of a tour. Like now is good because it's the end of a month of doing the songs.
Bill: The thing about playing live and getting tight is-
Jay: When you play live, you get tight.
Bill: Every night you have a different stage and you're able to hear different things, and so you begin to cue yourself off everything that's going on in the band, like the kick drum, or the snare, or Jay's voice, or whatever. Because sometimes you can't hear Jay's voice, you have to learn other things to cue yourself off of. And it helps hone you into everything everyone else is doing in the band.
Jay: I never think about any of that stuff at all.
Bill: I don't know if you need to think about it, it just happens.
Jay: Right, but I don't think I'd even make that observation.
Bill: That's because you're a dolt.
Jay: Probably because I'm so fucking punk rock.
Bill: Probably because your mohawk is up, put down your mohawk.
Royce: Do you guys write much material on the road?
Jay: No, I think we all write things in our heads but nothing ever gets worked out when we're touring.
Bill: That's why I want one of those (my micro-cassette recorder) so I can go "Bah-bah-ba-ba" and remember it when I get home. Honest.
Royce: What are your plans for the near future?
Jay: This tour ends in April, and then we have some more shows out of town, and we probably won't play out of town too much after that, because we really want to write a lot of new songs. Those are our plans. We want to put a record out sometime in the next year or so. I keep vexing these guys by saying this, but I want to write 32000 new songs.
Bill: AAAH! I'm vexed.
Jay: So that either we'll have 32000 incredible songs that we love and think are great, and we can make a 32000 song LP, or we can pick out the 5000 best and put them on it.
Royce: Tell about Desoto Records?
Bill: We kind of run it. Jay's our art department.
Jay: I come up with the hair-brained ideas that they reject.
Kim: He's had some amazing ideas, too.
Royce: He told me about the Wire tribute album. That sounded really good to me.
Bill: The only reservation I have about it is there are so many damn compilation tribute albums now, I feel like here we are, climbing on the bandwagon about seven miles too late. But if anybody deserves a tribute album it's Wire. They're the gods of rock.
Kim: Desoto's great, because we've been putting out anything we feel like, and so far its been local DC stuff, but maybe not in the future. Who knows, we can entertain any possibility. And it's fun, we do it as a hobby between tours. It's completely unorganized.
Bill: We've got all these boxes sitting around in our bedrooms.
Kim: The distribution's a little weak, because we're never home to distribute, but it's fun. We're doing a Jawbox/Edsel split 7".
Royce: What are your other releases?
Kim: The first was an Edsel 7", the second was our first Jawbox 7".
Royce: That was Desoto? I thought it was Dischord?
Jay: The Jawbox thing was half Dischord. Dischord helped us.
Kim: And then Candy Machine 7", a great band from Baltimore. Rollkicker Laydown, which you know is Jay's project. And then Trusty, a band from Little Rock, Arkansas. And maybe number seven will be the Wire thing if Jay has his way.
Royce: What's the story about the Government Issue legacy? And how did Rollkicker Laydown come about?
Jay: It was my idea, because those songs were pretty much the last two Government Issue songs. And the one, the slow one, I've been obsessed with from the time GI broke up. I was like, that's the best song, I love that fucking song. And I had a little extra money to pitch in to record it, and they were around last Christmas. It's really just a matter of I thought those songs were the best songs that GI had ever written, and I was in the band in order to have a recording of them. And then later on, I pestered these guys to put it out.
Royce: Why did Government Issue break up?
Jay: I dunno. Same why all other bands break up. Just decided. I don't really know, it wasn't even really my decision. But Tom and John, I never think really got along terribly well. And they had been in the band together ten years. It just kinda sucked, and then...I dunno. Why do bands break up? I'm not sure, but mainly it's because it's just not much fun.
Royce: How and why did you play with Pegboy?
Jay: They're a really great punk band and I played with them. They needed someone to play bass for some shows, and it seemed like a pretty important opportunity for them, so I did it.

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The GITS



photo by Bob Cantu

Note: On Wednesday July 7th as Mia was making her way home from a show, she was met by a very tragic death. She was found some blocks from the club a victim of a strangulation murder. This is a very sad loss and she will be missed by all of us here at Flipside.

Tired of punk bands who don't have their heart in it, then look no farther than The Gits. This band has heart to match their sound. The Gits were interviewed by their van outside Al's Bar.

Interview by Thrashead.

Thrashead: How long has the band been together?
Matt: Six and a half years, since October of 1986.
Thrashead: Mia was telling me earlier you're all originally from Ohio.
Steve: That's not correct, none of us are from Ohio.
Mia: We just went to college there, that's where we met.
Thrashead: How did the band form?
Mia: We were all in college, and we all wanted to play music. Matt wanted to play bass in a band. So he went up and asked everybody that he picked.
Steve: Matt started the Gits, hand picked by Matt.
Mia: Although I persisted that he let me sing. First it was somebody else.
Matt: There was never anyone else. I knew we wanted Mia to sing, I wanted Joe Spleen to play guitar even though he hated my guts. I couldn't play a note on bass, but these guys agreed, and they were patient. We had a different drummer for a month, which is Bob Lee from Clawhammer.
Thrashead: Really, Bob played with you guys?!
Matt: Bob was the original drummer, but that only lasted a month. Then we ended up with blondie over here, and that's worked out pretty good for us too. Bob has seemed to become the best drummer in L.A. and Steve, the best drummer in Seattle. So we got together and we were in school and we played when we were all on campus together which was really rare, and we did that for three years.
Then we decided to leave Ohio, and we randomly picked Seattle, moved out there, and started gigging and recording seriously for the first time in 1989.
Thrashead: Is that when the first single came out?
Matt: The first single came out in January of '90.
Thrashead: And that was the Precious Blood single, right?
Matt: Precious Blood on Big Flaming Ego, now out of

print. That was our first vinyl out, which was very nice to have. It made us feel like an actual band. Then later that year we put out the Bobbing For Pavement compilation on Rathouse records, we did a couple songs on that. Then we put out a single on Broken Rekids from San Francisco, which is the Second Skin single, and about the same time the Spear And Magic Helmet on Empty from Seattle came out.

Steve: We've been gigging around Seattle and up and down the west coast, and about the same time those two singles came out came out. We went over and toured Europe with two singles to our credit.

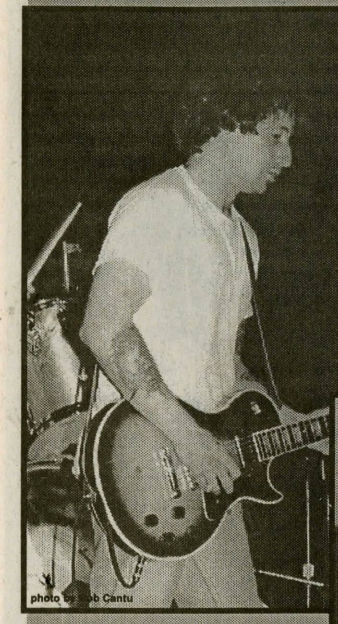
Thrashead: So how did the tour go?

Steve: It was awesome. We played mostly squats and underground, self organized gigs. We played in Holland, Germany, Denmark, Norway, Austria, Switzerland, and that's it. That was really fun. So our friend Erna who is in this band Do Or Die in Amsterdam, set up the tour for us.

Thrashead: Was it a we'll do it, what the hell type of thing?

Matt: Actually it started, the idea came up when we were touringthe west coast a couple years back, and Erna went on part of the tour with us, never having really heard us and liked our band. Then in sort of a drunken bar room conversation, asked us if we wanted to tour Europe. So we just said ok.

Steve: He calls us four months later and said, well I've got 26 dates confirmed, you need to get your tickets and be over here at the end of August, and so we went what the fuck, and we went over and did that. It went so well, that we knew that we would have to do it again. So were planning to go back there in autumn this year. Then we also want to go east and play in the summertime, and play the new music seminar, and stuff like that. So we just like to play live.





Thrashead: So things are really happening.

Steve: It's busy, we're pretty busy the next year. Our first album came out on C/Z called Frenching The Bully and that came out in November, and were going to start recording our second in May and that will come out in September we feel, well I think, I feel like anyway we lost a lot of time figuring a lot of shit out, and not really putting music on tape. Now I'm personally really anxious to get the second album out. Record the songs, the songs we've been playing live for so long and perfecting them, and getting them down.

Thrashead: How many songs do you have, quite a few songs there?

Steve: The first album had 12 songs on it. I imagine the second one will too. We been trying to figure out, and I think we came to the conclusion that we've probably had like over 100 songs, but they end up on the back burner and then we stopped playing them. We try to write new stuff and keep ourselves interested. We probably have about 30 songs in our repertoire right now.

Thrashead: So how did you hook up with Empty to do Spear And Magic Helmet?

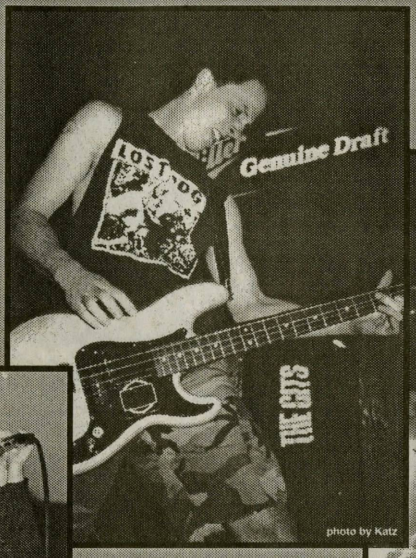
Steve: They asked us to do it, and we also talked to them about doing our album, and considered that option. We decided to do a single first. We were going to do a split single with this band the Derelicts, but then they broke up so we got both sides of it. It got some pretty good press, people seemed to like it. Then we decided that three singles was enough and the compilation tracks, so we wanted to do a whole album. So we used our money and recorded a whole album, and talked to Sympathy For The Record Industry, Long Gone John. Fat Mike from NOFX asked to put it out too, and we were like well that sounds good too. Empty wanted to put it out, and we were like that sounds good too. C/Z wanted to put it out, so we fought over it and debated it for months and months and months. Finally we said we'll try C/Z, and that's what we did, and so far we've been pretty happy with the decision.

Thrashead: They've done well by you?

Mia: One of the reasons we did C/Z is because C/Z was going to put it out on vinyl, we really wanted it to be on vinyl as well as everything else. A lot of other places wouldn't do it because the so much money is getting lost on vinyl, because everyone is going to CDs. A lot of us are record collectors and stuff, we really needed this first thing that we finally got out after all this time and all this effort had to hit vinyl. So C/Z was into doing that and made it simple.

Thrashead: Do you write all the lyrics Mia?

Mia: All except for one, I did not write Here's To Your Fuck. Spleen wrote that, our guitar player.



Thrashead: We were talking earlier about the Spear And Magic Helmet lyrics, would you like to talk about that?

Mia: It's about somebody I know who raped somebody else I know. I wanted to get back at them in my own little way without stooping down to their ignorance. But I knew they would hear this record, and I knew if they had any conscience, it was exact enough that they could probably figure out what I'm talking about, so I can push their conscience deep in their gut.

Thrashead: What are some incidents in life that have got you to write?

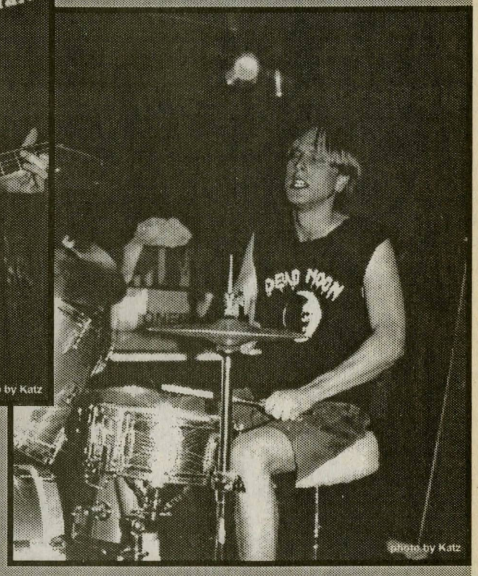
Mia: Most every song is about the torment. I don't know, it's about life and how hard it is for people, most of them are about that. Like Slaughter Of Bruce, I used the idea of, a way of putting across by somebody came up to me and they said they thought our band could go somewhere, they were telling me you can be a star man, you know, as if that's why I was doing this. So I used that, a spark to spark off what I really wanted to say, like no this is what I have to do, I need it, I have to do it, that's like one example. Then another song Seaweed, that's not on the album, that is one of the singles. I used an experience of... it was kind of funny, I was swimming in Seattle, and we would swim in the areas where all the seaweed was. It scared me a whole lot, it would creep up and you would feel it on your legs and it would be like, yeow! I couldn't stand it and then I would contemplate when I would go swimming, I would be like, I think the only way to deal with this fear is to, if I dive down into it and just swim. Just like let it cover my body, then I won't be afraid of it anymore. I thought about it but I didn't do it. I was talking to my friend and I was like, I think that's the only way, and she's like, Oh my god I'm so glad you didn't do that, I said why, and she said, Seaweed, do you know that you can die from that, if you swim down in it, you can get tangled in it and drown. So that idea was good to me, because at the same time a lot of friends of mine were going through a really hard time and I wished I could have release from their pain, and I was thinking this kind of like sacrifice, offering type thing, so I used seaweed in order to do it. So things like that just kind of come up. If my life is dull, I talk about drinking. (laughter)

Thrashead: Who doesn't, right?

Mia: Right. That's always something that I can fall back on, when I need to sing about something. Drinking, bars, any stool I've warmed very thoroughly through.

Thrashead: What about Second Skin, those always interested me.

Mia: That's basically about trying to be strong, trying to getthrough all the crap you get, things that bring you down. I was thinking, a second skin. So many people have made jokes about that song, like second skin, what do you mean you zip up the one you got and then you got another one. (laughter) It's like that extra strength. Maybe you've lost your girlfriend/boyfriend, you've lost your job, or you want to get out of a situation of some sort and everything seems to be falling apart. You've got to be able to find inside yourself another strength that's back there, and that's what it's really about.



Thrashead: Yeah, that one line, I need a second skin something to hold me up.

Mia: Yeah, something to hold me up, something I can't break out of, so I won't let myself down and put myself in a depressed hole that I can't find myself out of. Also, a lot of ways I come up with lyrics too, is I come up with a story for it, but a lot of things they come up with, the way the music sounds to we when they write the songs, the way the music makes me feel helps me bring on some of the things I sing about.

Thrashead: So it is most of the time they write the music and they give it to you, and you listen to it, and then it forms?

Mia: That's how it's been lately, it didn't used to be as much, but it might start following that pattern. It just kind of developed that way, I'm there when they write, I try to be there as much as possible when they are writing it. I have a friend, and they're going to write songs, so she stays home, and she writes the lyrics, and they just bring her a tape, and she then she does the lyrics. I have to be there.

Thrashead: To catch to whole live feel of it?

Mia: Yeah, then I get this feeling and I'll start to rattle it through my head over days and stuff. I start coming up with a story or something I want to write about, or some idea then I will ask then to tape it, and then I will start trying to fit it in. But it does trigger from the way the music makes me feel. Like that one Spear And Magic Helmet. I felt this anger from this situation that I knew about. I didn't know what to do, should I go beat this bastard up, or you know, that starts getting as ignorant as the act is. Then they wrote this song, it was like total hardcore, and it was a perfect opportunity to set off my rage, so it's kind of like that.

Thrashead: So how do you guys come up with the tunes, does someone come up with an idea, then you toss it around?

Matt: We steal them from Nirvana. (laughter)

Steve: And Killing Joke.

Thrashead: Good cross.

Steve: We've rehearsed in the same place we've rehearsed now for three years now, and it's this little hole, and we lock ourselves in and play.

Matt: It takes a long time, sometimes. Because they mean a lot to us, and we really want each song to be structurally and content wise a single piece of meaning, of importance, or feeling, it comes from our blood.

Joe: A lot it comes from my playing guitar for a lot of years, and my tastes, and how it's developed over the years. My ideas of punk rock and how it has been shared with the band. It used to be that I wrote a lot of the music by myself, and would spend time doing it by myself.

Thrashead: I noticed on the Precious Blood single, the song Precious Blood. It's like I don't want to say pop, but it has like that pop sensibility. It's not like real hard driving punk rock, but kind of takes on an entity of it's own. Then you got Second Skin which to me sounds like a good, cranking punk tune, and Spear And Magic Helmet which is blasting hardcore. It's shows all sides, but you could tell it was coming from one thing, but it was all different types of music.

Joe: Well, Spear And Magic Helmet to me, I made up the music on guitar and I did the music not the words as a novelty, as a joke ina way.

Matt: Yeah, formulated hardcore style.

Joe: The hardcore style with the mosh parts, because that's the type of shit we listened to when we were young.

Matt: And also that was going to be the split single with the Derelicts. We were like, ok we're going to be on a punk single, we'll write a punk song. And the lyrics ended up being rather serious. We don't really play it live to often, just because the music itself is formulated hardcore, it doesn't do that much for us, to play it.

Steve: It's fun.

Joe: The most important thing is to keep it from the heart, in this band, that and the music is the end in itself. Like I was saying to these guys, today as we all know people are in bands for other reasons, not for the music. They're in bands because they think they can get something out of it. Get money, get a record deal, be cool, be this, do this, get something from it, but the music is just a means to an end, in this band the music is an end in itself and that's how it should be.

Thrashead: What are some of your influences, lets start back from when you all lived in Ohio. Like some of the early stuff you were listening to that made you get up and start playing.

Matt: We all come from different backgrounds of music that we listen to. Joe and I listened to a lot of New York hardcore, growing up there and going to CBGB's.

Thrashead: Both of you are from New York originally?

Matt: No, I'm from New Jersey, he's from Brooklyn. That had a lot of influence.

Thrashead: Like Cause For Alarm and Agnostic Front?

Matt: Agnostic Front, Murphy's Law, all those guys. Kraut and getting beat up by those guys as kids. (laughter) Then leaving the east coast and being sort of exposed to more and different things like Minutemen and stuff for myself, and then a lot of Jazz and Classical music.

Mia: It's always changing, mine are always changing. It's hard to say this is what I'm into.

Steve: I've probably been most influenced by the people I've playedwith, especially like Joe and Matt's turning me on to a lot of like different British punk stuff and stuff they grew up with, and never had when I was a kid. I didn't have like CBGB's to go to, I didn't have music I could really relate to.

Thrashead: Where are you originally from?

Steve: Indiana.

Mia: Me neither, I grew up in Kentucky. The closest to punk that any of my friends got into was like the Sex Pistols. Everybody knew about the Sex Pistols and the would make fun of it. I didn't know what it was when it was going by me. I always like to sing. Being around these people I learned a lot more. I like old music, I like Bessie Smith and stuff, but then again I like Patti Smith. So it's so hard to say what are your influences. My friends influence me also that's for sure.

Joe: For me I didn't grow up listening to punk rock, Matt's been into it longer than me. I got into it when I was about 17, but the music I'm into and all of us, it's such a spectrum, but it has one thing in common, it's from the heart and it's the real stuff. That's what binds it together.

Mia: Like you were saying, some of the songs right out kicked you in the face and it's like you can listen to a good classical piece by Wagner or something, and you could look at a really good punk song and it has the same relativity in it. There's a passion and also a patience about it to make it as good as it comes across, but they're so far apart.



Joe: But not only music, just life, is my influence, just from living.

Mia: And that's the hardest thing, that's the hardest influence to have to deal with. There are things so in common about the two. The thing that it has in common, is the way it's from the heart. It's not just garbage, it takes thought and patience, it takes some kind of search, reaching out for something to hold on to.

Matt: I wanted to agree with what Steve said, when he said that we were pretty much his biggest musical influences, I mean Joe and Steve pretty much taught me how to play bass, so I wouldn't be playing if I didn't hook up with these guys.

Mia: Or if you did Matt, you'd probably be playing with some shit band. (laughter) You've got some guys to help you learn. I remember those days, I want to play bass in a band, well you chose the right one Matt. It was always a chemistry thing. Ever since we started playing, even though I couldn't play a note, it would always just work.

Steve: We're all chemically dependent. (laughter) We're all chemically dependent together.

Thrashead: So you started a band. What are some of the bands that you've played with recently that you find you think are really good.

Matt: I like Clawhammer a lot, we got a couple more chances to play with our old drummmer's band, and they've gotten to be great, I think they are doing real well.

Steve: It's real hard to differentiate between bands that I like personally and people that I like personally in bands. We have a lot of friends in a lot of bands so it's really hard to answer that question, and I like a lot of those bands a lot, but we have abias.

Thrashead: Was this just a west coast tour or was it nationwide?

Matt: West coast mostly, we went to New Mexico and Arizona, but mostly west coast. It's going to be a long time before we do that much driving.

Steve: We're going to go play in the east in the summer and go further east to Europe in the fall.

Joe: Hopefully hit New York City in the summer too.

Steve: We're going to do a tour of Jack In The Box restaurants.

Joe: They don't have those in New York, so we'll have to play White Castles.

Steve: So we'll play all the White Castles all over the east coast.

Thrashead: At least you have a better chance of surviving White Castle, than you do Jack In The box.

Joe: I doubt it. (laughter)

Matt: You might not get e-coli, but you might get shot.

Thrashead: What are you going to do, for like future plans, like records, etc.

Matt: We're recording another album in May and it's going to come out in September. We're going to do another Rathouse compilation that's going to have Seattle and San Francisco bands on it. If we have time we might do another single maybe on Sympathy. This next album is the big project coming up.

Thrashead: Is that going to be on C/Z also?

Matt: Yeah.

Thrashead: Who runs Rathouse?

Matt: We do.

Thrashead: The whole band?

Mia: No, actually it's a bunch of bands. It's like these bands, D.C. Beggars are really involved in it, so is the band Officer Down, 7 Year Bitch, Alcohol Funny Car, a whole collective of bands.

Thrashead: How did they come together?

Joe: Just by knowing each other.

Matt: When we first moved to Seattle, a few bands came out with us.

Mia: We all moved out together.

Matt: We wanted some vinyl and we talked to a lot of other Seattle bands that really didn't have any vinyl exposure, and it just seems like a good way to get some vinyl out for bands that were trying to get some exposure. So we all worked together and the first one had Hammerbox, Gas Huffer, the Gits, and My Name. A lot of bands that have gone on pretty far from there.

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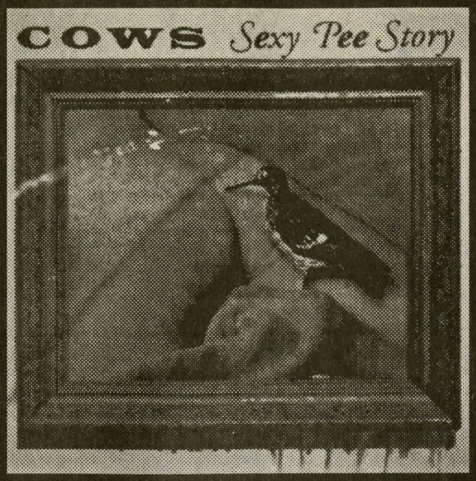

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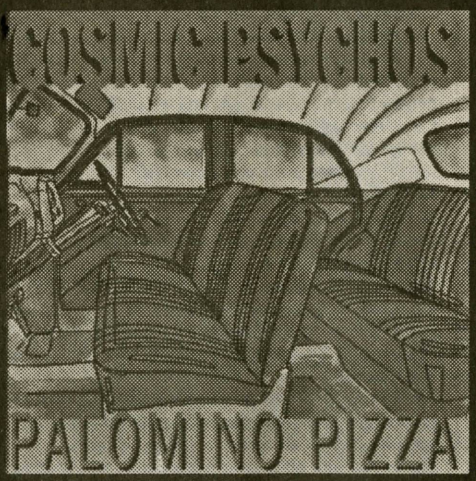

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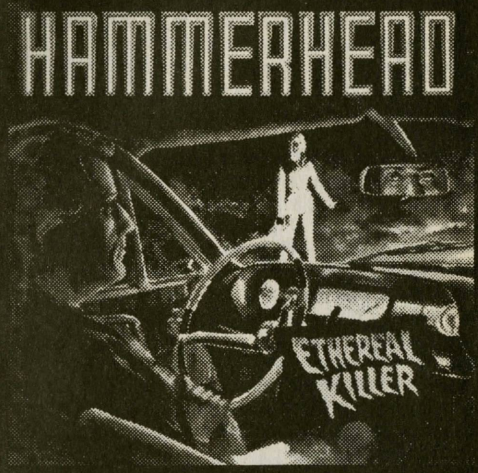

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DOA

BACK IN CONTROL!

DOA really need no introduction, they have been a punk staple for years. Back from a two year hiatus and supporting a new album "13 Flavours of Doom", we caught up with the guys after a killer show at Nomad's.
• Interview by Shane and Thrashead amongst others.



Brian and Joey at the Olympic in 1982. photo by Katz

Shane: Do you remember when your last Flipside interview was, was it the issue you made the cover? Was that three or four years ago?
Joey: It was about four or five years ago, '88 somewhere. It was Gary Indiana.
Shane: That's who did that one?
Joey: Yeah.
Shane: Did he do that when he was in the Bay area?
Joey: We did it in S.F. and Sacramento.
Shane: Was there actually a period where I believed I read where you considered yourselves to be broken up. What year was that, '90?
Brian: End of 1989 or something like that?
Joey: No, it was the end of 1990.
Thrashead: What prompted the decision to bust up the band back in '90?
Brian: At that point I think we felt like we were beating our heads against the wall, we weren't going anywhere at that particular point and it was a bit of a move of frustration more or less.
Shane: In the sense of what though? In the sense of not selling enough copies of your last record?
Brian: No, being involved with record labels that were basically like not giving us the proper accounting.
Shane: Just feeling ripped off, for everything you put into it.
Brian: Yeah, we just wound up dealing with a lot of the seedy end of the music business, and the seedy end of the music business was sort of getting the best of us. We felt like we were giving an honest effort, but we couldn't get reasonable returns for our efforts.
Thrashead: Is that when you were on Restless?
Joey: Yeah, it was the last thing we did on Restless. Before that we did something with Profile, and it was like another one of those things where the label like.....
Thrashead: They fucked you.
Shane: Yeah, they have a real bad rap there.
Joey: Yeah, they put out that label Rock Hotel. Were still trying to get something out of those guys, they won't even return our phone calls.
Thrashead: Didn't they go under?
Joey: Profile records is still going. The point is, it's really tough going out and doing this stuff when your getting gouged over. That was one of the reasons for stopping, everyone was just getting burned out from doing it.
Brian: The emotions at the time just weren't right.
Shane: At the time you guys were going for like ten years or something?
Joey: I think we were going on 13 years at that point.
Brian: Our drummer at that point said he was going to quit. So we were on this other thing where the drummer was going to quit and we didn't know.....
Thrashead: Who was drumming for you at the time?
Brian: Jon Card.
Thrashead: From SNFU?
Brian: Yeah, he drummed for SNFU for a while.....
Shane: And Personality Crisis.
Brian: Yeah, Personality Crisis. I guess and that point we felt like, fuck everything's falling apart, so I guess we fell apart.
Shane: So when did you guys officially get back together?
Joey & Brian: About spring 1992.
Shane: Then you started writing songs?
Joey: Yeah, I just called up Brian and we decided to give it a try and we got Ken (Jensen) (ex-Red Tide) here, went to our first rehearsal, and he is the first and only guy we tried out. He was recommended by John Wright of No Means No, and we started working on it. The first thing we did was write a bunch of new songs, that's all we did. We didn't learn any old ones at all. We just wanted to aim at doing a new album. So we went over about 25 songs and really learned about 20-21. Then John Wright came along and listened to them, and then we cut it down to about 16. Then we went into the studio and recorded 16, and then we put 14 on the album.
Thrashead: How did you hook up with Biafra, did he come to you or did you come to him?
Joey: This has got to be the three main DOA questions. Why did you break up, why did you get back together, and what do you think of Jello. (laughter)
Shane: I probably wouldn't have asked that one.
Thrashead: I was just curious.
Joey: We've known Biafra for years. I met Biafra the first time the Dead Kennedys ever came to Vancouver which was probably like 1980 or something. Ever since then we've had a good relation him and we did that album with him, "Last Scream of the Missing Neighbors", that was a really good project, in fact we did that in about two weeks. It came together, it sounded good and we were really happy with the record, and we always had a good working relationship with Biafra. Since he owns a pretty successful record company, we decided he was the person to approach to put out our new album.
Shane: Was that right before you guys broke up at the end of '90?
Joey: We did that towards the end of '89.
Shane: A year before.
Joey: Yeah, we did one song for this movie "Terminal City Ricochet" the movie nobody's seen.
Thrashead: Did that ever come out?
Brian: Yeah, it was in some theaters.
Joey: It was in some theaters and it was on Super Channel.
Brian: I think it did the European film festival.
Thrashead: Yeah, because I've never seen it around here.
Joey: It's not on video that's probably why you've never seen it. We did that and that started that whole project with Biafra, got that done in '89. We had the Murder album already done. So they both came out at the beginning of '90. So we got those two things out, actually Murder was pretty well recorded and then done about the end of '88, but because we had a beef with Profile Records in New York, it took that long to come out. That's the way they fucked us over, they held us in that contractual obligation for eons, that was really a fucked up deal. So they both come out, and I forgot what the original question was.
Shane: The thing was, I was starting back on that history of how long it was before you guys broke up. We didn't go into the emotions or feelings behind when you got back together, in other words was it strictly because you had these songs that were already floating around in your heads or you tired of not playing? Do you kick back and do other hobbies or vocations you might have?
Joey: Myself I thought I might and it took about two months before I started working on stuff again, because it was starting to drive me crazy not playing, it didn't take me very long at all.
Shane: You took a two month vacation. (laughter)
Brian: Almost a two year vacation.
Shane: As far as song writing and music?
Joey: I always sit home and work on songs.
Brian: I was writing songs, and I had a band I put together up in Vancouver called the Wild Boars. We did a few songs that are on the new album "13 Flavours of Doom". I also did this project with this guy named Chris Houston and Evil Twang at the time. So I was playing in others bands.
Thrashead: This is what was going on in between times.
Brian: Yeah, I was still playing in different projects.
Joey: After about six months I started a band.
Brian: Joe was playing with a band called Instinct, he put together a band.
Joey: We played for about six to seven months.
Brian: He auditioned about 500 guitar players and finally came up with a guitar player, bass player and they did a few shows around Vancouver.
Joey: About five shows.
Brian: Put out a demo tape, shopped it around a little bit I think.
Thrashead: What did the band sound like?
Joey: A more straighter rock band, lyrical content about the same. Yeah, I had it a little bit mixed up, I didn't have the right stuff in it.

Shane: You were doing something.
Joey: Yeah, I was doing something, but it wasn't working out that well, I wasn't happy with it.
Thrashead: What would you compare Instinct to?
Joey: I don't know, it's a very strange combination because it had my gruff vocal style and my guitar playing, combined with the more straighter rock players.
Shane: So you guys came to see each others bands and you guys were both still friendly and talking during this split.
Joey: I threatened to kill him many times.
Brian: Yeah, besides that we were friends, except Joe drove by my house a couple times and shot out my windows. (laughter)
Joey: Actually me and Brian grew up together. I've known Brian since he was six years old and I was seven, so we've known each other for close to 30 years. So we grew up in the same neighborhood, we learned how to play music together when we were both 15 and stuff like that.
Shane: Did you ever feel a rivalry when you were in your original bands, when you (Brian) were in the Subhumans.....
Joey & Brian: Yeah, it was a terrible rivalry.
Brian: Actually it was not that bad of a rivalry, but a couple times it kind of reached the boiling point.
Joey: We had this band together called the Skulls (not L.A., Vancouver). I was the lead singer, he was the bass player, Dimwit was the drummer, and we had this guitar player.
Brian: You guys know Dimwit, right? He plays in the Four Horsemen, he's Chuck Biscuit's brother, Chuck Biscuits plays in Danzig.
Joey: He did a couple of DOA albums. But we're in Toronto and we moved there because in '77 I thought that this would be a great place for the Skulls, and it turned out to be fucking hopeless like Toronto always is, right. (laughter) Then Brian and the guitar player took off for England, and me and Dimwit were supposed to meet them there, and we didn't, we moved back to Vancouver. So these guys were high and dry without a whole band. So needless to say they were pissed off.
Brian: Well we just thought you guys were wieners basically. (laughter)
Joey: That's probably about the bottom line of it. Then Brian moved back and him and Dimwit started the Subhumans, and I found Biscuits and Rampage and started DOA. We put a couple gigs together, but it was always the type of thing, here's Vancouver's two best bands, but they'll never play on the same bill.
Shane: But you did eventually?
Joey: Once or twice.
Brian: Yeah, but I think at the point where we both became actually successful in Vancouver we were going to do a show together, a really big show.
Joey: Our managers had this rivalry.
Brian: Well it just wasn't the managers.
Joey: They're both anarchists. (laughter) The only thing that was a problem with that, is that the sister of one of the anarchist managers had gone out with the other anarchist manager and also worked for him at this yogurt shop, so the one anarchist thought the other anarchist was exploiting his anarchist sister. So this made it worse. (laughter)
Shane: Move over Peyton Place, anarchy in Vancouver.
Brian: Anarchy in Vancouver was a big thing.
Thrashead: It sounds like a soap opera.
Brian: We were going to do this big show, but it never happened because DOA refused. We were going to flip a coin to see who headlined but DOA refused too.....
Joey: We were always known as being universally fair. (laughter)
Shane: But that's great though because what ended up happening is you guys did get in a band together, you joined DOA.
Joey: It worked out good because Rampage, we had to give him the toss. He was just to fucked up and we needed another bass player, and a bunch of people tried to get the job and couldn't. The guy that was playing for the Subhumans at the time, angry Ron Allen.
Thrashead: Gerry Hannah?
Joey: No, Gerry had already left at that point.
Brian: Yeah, Gerry had to quit, he decided to would go on to bigger and better things.
Thrashead: Like blowing up porno stores.
Brian: Something like that.
Joey: We'll get to that. So anyway it was angry Ron Allen who played on the Subhumans second album.
Brian: It was a SST/Enigma release called "No Wishes, No Prayers".
Joey: Except SST ended up doing an incredibly pathetic job with it.
Brian: I don't think they pressed up more than 1000 copies. That whole thing is basically a waste of time.
Thrashead: It was a good album though.
Brian: It was a good album, but a big waste of time.
Shane: They didn't do bad with "Incorrect Thoughts" when they re-released it.
Joey: They didn't re-release it.
Thrashead: CD Presents did that.
Joey: CD Presents is one of the biggest bunch of rip offs in the world.
Brian: Yeah, that is a total bootleg, that record has no right to be on CD Presents.
Thrashead: They even put it out on compact disc.
Brian: I know, they've done everything, but that record, they've actually no right to that record. it's like a total bootleg rip off.
Joey: We have a signed affidavit from Friends records.
Brian: I don't know what they got, but what ever they've been ripping off, they've been ripping off.
Shane: SST never released that record?
Joey: Not that record, no.
Thrashead: First it was on Friends, then CD Presents swiped it.
Brian: Yeah, I think they worked out a deal with Roy Boy who is the.....
Joey: Roy "the nose" Atkinson. The bigger nose.
Brian: The guy that put out the money to record the "Incorrect Thoughts" album. I think he probably worked some slimy deal out with David Ferguson from CD Presents, although he swears up and down on a stack of bibles that he never did it.
Joey: Actually we have an affidavit that says he did not do a deal with David Ferguson of CD Presents to authorize release of this.
Brian: If anybody knows of anyway that you can help me out to stop David Ferguson from putting out that record, like I can't figure anyway to do it.
(Talk goes on about torturing David Ferguson.)
Shane: Back to what you guys are doing now. You guys are back together, so what's the prime motivator or prime objective. Do you say hey lets write these songs and look for a record label, and tour. Fuck the bullshit, it's time to get back and do what we do best. What was the attitude?
Brian: I think when you're in a band that feels like you've something to say and you can make some sort of impact on a world event, be it DOA is not huge, obviously were not going to be able to decide who the next president of the United States will be...
Joey: But were working on it.
Thrashead: Hope you guys do it.
Shane: You really want that much responsibility, would you want to run shit if you could run shit?
Brian: It's not that we want to run shit, But we want to make sure that people hear both sides of the story. Not just like reading what some stupid right wing reports and a bunch of fascists newspapers or whatever.
Joey: If you could get that much influence, then why not. Because I think we got a lot better idea than a lot of people out there, because people are force fed with bullshit. So you might as well give them more real facts that are going on.
Shane: That's the final extrapolation, if someone's involved in politics on a certain level, what they are really saying is that they feel that they can do it better.
Joey: But the thing you got to remember is, if you get too close to it, you get fowled. Because power corrupts and absolute power corrupts absolutely.
Shane: So if you believe that, then almost means that you ought to apolitical, because you know it's hypocritical.....
Joey: That's bullshit! (laughter)
Shane: You don't agree with my conclusion (laughter), then run your fucking philosophy by me.
Joey: If you think you can affect things, you should go out and do it, but that doesn't mean your as big of a dick as the people like congressmen and congresswomen, and senators, and the president. We have the same type of people up in Canada.
Shane: So you know, I mentioned how much political stuff there was, this selection among the rock scene in L.A., especially the women in L.A. have some alliance where they were sponsoring a lot of shows.
Thrashead: Rock for Choice.
Shane: Well the Bohemiean women's thing.
Thrashead: Yeah, that too.
Shane: I was just saying they actually had a political group whose names are on a lot of flyers for shows. My point being, how much of that is going on in Vancouver in the punk rock or the hard rock music scenes.
Thrashead: How politically active is the Vancouver scene?
Joey: The Vancouver scene I would say in is proportion is like alot more politically active than L.A.'s ever been. The way I look at politics down here, If you think about Ross Perot was super right wing, George Bush was extremely right wing, and Bill Clinton was just plain right wing.
Thrashead: We didn't have much of a choice.
Joey: Yeah, so you're basically picking the best of the worst.
Thrashead: Now I'm going to ask you a question that hits more toward home, what do you think of this whole free trade agreement thing?
Joey: I think it's really fucked, it's going to hurt a lot of people in Canada and I actually think that it will hurt a lot of people in the United States.
Thrashead: And Mexico included.
Joey: Yeah, I think it's really fucked because it's not running on level playing field, if you can get everybody to sign this agreement, but if they're not all playing by the same rules, it's not going to work. The way the businessmen in Mexico, Canada, and the United States would have it is that, Canada would become.....the only type of jobs that people would have up there would be extracting raw materials and service type jobs. Then you would have manufacturing jobs, the raw materials would be sent down to Mexico, where you have the sweat shops. The United States would keep an awful lot of the benefits, because they're obviously the economic juggernaut of North America.
Thrashead: The rich people would benefit, most of us would be unemployed.
Brian: Yeah, I agree with that.
Joey: We had this free trade deal, it's not well publicized down here, that happened between Canada and the United States four years ago.
Thrashead: I think I heard something about that, but not much of it.
Joey: Yeah, it wasn't well publicized down here, now since we've had that, we've had problems. Ontario which had ten million people there, there has been like 300,000 jobs in the manufacturing sector lost to the free trade agreement, because they moved to the United States, which is ridiculous because the Canadian government before the Conservative party, the equivalent to the Republicans.....
Thrashead: Brian.....
Joey: Brian Bullrooney. (laughter) Brian Mulrooney, he's full of bullshit anyway. Before him and his party took over there was always a thing that if you want to sell stuff in Canada, then you've got to leave some of the money in Canada. Then Brian Mulrooney said just come up here and make money, I don't give a fuck.
Thrashead: He screwed everybody.
Joey: Except him and his pals. He operates the same way Ronald Reagan did or George Bush did. Although I know it's going to be business as usual, hopefully business won't be as bad as usual with Bill Clinton running the thing. Everything points to something similar to that.
Thrashead: I heard something to the effect of is this whole trade agreement goes through that Canada may lose its socialized medicine or something like that.
Joey: Well I think if that happened then there would be close to riots in the street. It's one of the biggest things up there. It's one of the things that makes Canada a much more pleasant place to live in a lot of ways than the United States is.
JAY (DOA's road Manager): That was part of the selling program with Canada with the Canada-U.S. free trade deal. Canada has a lot of social programs that the United States doesn't have, we pay for these social programs by having higher taxation.

Thrashead: 15%, right?
Joey: It's not 15%.
Thrashead: That's what I heard.
Jay: No it's not that high. So we have these social programs and this is how you pay for it, so if a company is going to do business in Canada they have to pay higher taxes than you do in the States. So fundamentally, if your manufacturing, where are you going to set up? You're going to set up where you don't have to pay these high taxes. Now the Federal Government in Canada has this agreement called the Leap of Faith. You have this faith that Americans are going to want the same sort of benefits and social programs that we have and so they are going to raise their taxes to raise their standard of living to ours, which is totally absurd.
Joey: Yeah, try raising taxes down here.
Jay: So what is happening is that our level, in order to compete our taxes have to go down, which means our social programs are going to have to become non existent. Again you can extrapolate that situation in Mexico as well. We're not going to bring up their quality of life, we are going to bring down ours to match theirs.
Joey: That's the whole master plan behind it.
Jay: They just did a first report on the free trade agreement in Canada, the Federal Government's own report to see how we are doing so far out of this. And they've had to admit, yeah we've lost hundred of thousands of jobs, yeah things are looking really bad, yeah all these businesses have moved south, but the only thing found that is up is that exports are up, but they found that exports are up because all these Canadian companies have all moved to the States and they're still getting all the raw materials from the same suppliers. But now they are in the States so these raw materials have to be shipped out of the country and they count as exports, but it's just a loss all the way around.
Joey: That's a basic synapsis of that, lets go on to another question.
(Everybody starts talking at once about various things at this point)
Thrashead: I think this is interesting, getting the point of view from people from Canada.
Jay: It's a way bigger deal in Canada than it is in the States, mostly because it's a great deal for the States and a really shitty deal for Canada.
Thrashead: Plus they (Media and Government) don't tell us everything either.
Brian: Canada's economy only has 1/10 of the strength of the U.S. economy, because there is only 25 million people in Canada and 250 million people in the United States.
Shane: That's a strong point. Don't you wish that there were less people on Planet Earth period, that would solve so many fucking problems. It's great that your country has less people.....
Joey: The only problem is, is that it would be really great, if we weren't located right next door to the United States. (Mass laughter)
Shane: Yeah, your just getting ripped off, I understand what you are saying.
(Everybody starts shouting over each other again)
Brian: Mexico probably has a lot of raw materials themselves, plus they have like dirt cheap labor. The thing about the whole deal that really is bad is that labor in Mexico, for doing the same job up in Canada, it would be five dollars an hour as compared to 20 dollars an hour.
Joey: More like 75 cents an hour.
Shane: But it isn't really America that is orchestrating it, it's multi-national corporations based in America. The American public ends up getting screwed too.
Joey: But then when you think about it, the multi-national corporations are the American Government, they're very close knit.
Shane: I understand, but the American public isn't necessarily benefitting, it's just these fucking super rich people.
Thrashead: Not the public, just the government.
Joey: Yeah, if you really want to take it down to that, we can get into the Masons now. Are the Masons behind it?, yes they are.
(Talk goes on about Bill Cooper)
Thrashead: Now that we got the politics covered, lets get back to the band.
Shane: So a lot of the lyrics are about this stuff?
Thrashead: Yeah, what about the lyrics?
Brian: We have a song called Death Machine. I sort of look at it, of huge ways they found of harvesting forests in British Columbia. Eliminating jobs, but increasing the amount of cut they do. Basically we would like to see the forestry practices in Canada done like select cutting and stuff like that. Where people actually benefit. I like to see a job to cut ratio increase rather than a job to cut ratio decrease. That's kind of the way things are going up there.



Joey: A lot of the new album 13 flavours of Doom, the songs are about different fucked up things that are going on.
Thrashead: You have a song about the Gulf War.
Joey: Bombs Away.
Thrashead: What incident made you write that?
Brian: It's kind of like CNN News, the way the had kind of like the exclusive on the Gulf War, like prime time TV you can sort of sit there and watch it. Watch this total one sided reporting of what was happening over there, how the good guys were winning and....
Thrashead: The real Hollywood way they did it.
Brian: The real Hollywood way they did it and the way the had names for the missiles that the U.S. used.....
Joey: Like the Patriot (laughter) where as Scud sounds like scum or carum (laughter).
Brian: Like it comes down and a big pile of shit flies down on you (laughter). It's the way they taint people's.....
Joey: And it's all like this real precise bombing, I don't know what's their ratio, 85-90% was like carpet bombing. Which is like, well there's the general target, just nail it. You just kill thousands of people that way.
Ed Perry: How did the Canadian media treat all that, I know we were pretty misinformed.
Brian: We were pretty much getting the same media as the United States. We got CBC so it's probably a little bit better.
Joey: I think we got a little more of an overview of it than you people did, I would say definitely our media is fairly manipulated too. At least we weren't getting the same type of, as much of the flag waving. There was a fair bit of involvement.....
(Everybody starts shouting over each other again)
Brian:....Big brave Johnny flew out in his F-15 and came back alive.
Joey: It wasn't the same degree as the Americans.
Brian: Oh no it wasn't, but it wasn't the same degree of Canadian participation in the Gulf War.
Ed: We couldn't believe anything we heard on TV.
Everybody: No we couldn't.
Thrashead: Which obviously is distorted.
Jay: ...And broadcast as Canadian news.
Thrashead: I also want to ask you, speaking about television, what about when the riots broke out here, what did you hear about that.
Brian: That truck driver got the shit beat out of him, I remember hearing about that.
Joey: Jay was down here at that time with a band called Tank Hog.
Thrashead: You were down here at that time!?
Jay: We were allegedly playing the Jabberjaw the night before the verdict was announced, and we showed up at the club with this other band Superconductor. We were waiting outside to get in and the owner decided that he wasn't going to bother opening. So we showed up, people showed up to see the gig, the bartender showed up to work, but no one actually showed up to open the club. As we were there we had a ghetto blaster going on the street and everyone is standing around.
Thrashead: And that's a bad neighborhood too.
Jay: People were coming up to see the show and when they realized it wasn't happening they were going I strongly advise that you don't stay here. And sure enough the next day, we left that night, and the next day the club was burned down.
Thrashead: No, Jabberjaw wasn't burned down. It was the Korean club two blocks from Jabberjaw was burned down.
(More talk about the riots ensues)
Brian: It would be really nice if everybody really didn't look at people as black, white, hispanic, or whatever, and just realize that we are all people oppressed. But when you're a black person your oppression is probably like ten times the amount than if your a white person. I can see why that fueled the fire for an incredible amount of destruction, personally I can see it.
Thrashead: What are your future plans?
Joey: All sorts.
Thrashead: What are you guys going to do when you get back to Vancouver?
Joey: This is around Christmas time.
Brian: Going to run up about $1000 on my credit cards.
Joey: We got a bunch of DOA hockey games coming up.
Thrashead: You guys have a hockey team?
Joey: DOA Murder Squad.
Thrashead: Whose on your hockey team?
Joey: Jay, me.....
Brian: Ken, but we have to teach him how to skate.
(Talk goes on about hockey)
Thrashead: How did you feel about the fucking idiotic marines getting your flag upside down (world series).
Joey: What did you expect?
Thrashead: That's true.
Brian: Well actually I was on the opposite end of it. I thought well if you look at a maple leaf and you've never seen the flag before, it does hang by its stem, right? (laughter)
Thrashead: Of course you've got to look at who was carrying the flag too. These are marine foot soldiers, they're obviously not too bright.
Brian: Yeah, if they left it up to the marines to make the decision on how the flag should be carried, it was probably the way he thought it was.
Joey: They didn't think about it too much.
Craig: I think nobody asked which way the flag was supposed to go.
Jay: I disagree, I think it was totally malicious, someone in control said let this dumb marine do it the way he wants to, because I know he'll fuck it up. (Mass laughter)
(We talk a little more about the World Series, then the interview kind of dwindles off from there)

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LOVE BATTERY

During my recent vacation in Seattle I was fortunate enough to hook up with these guys while they were gearing up for a tour that would include some So Cal dates with L7 and 7 Year Bitch. They were excellent hosts and I greatly enjoyed watching them rock the Paramount Theater with their particular brand of "Psychedelic grunge". They have two CDs out on Subpop ("Between The Eyes" and "Dayglo") and their membership includes singer Ron Nine (Room Nine), bassist Bruce Fairweather (Mother Lovebone and Green River), drummer Jason Finn (Skinyard) and guitarist Kevin Whitworth. Ron, Jason and Kevin were interviewed 4/15/93 at the 8121 club.

By Bob Cantu

(With a little help from Jim Miller and all the photos are by Little Suze!!)

Bob: So, Bruce is off getting married?
Ron: Yeah, he's getting married.
Jason: In Tijuana. We're just hoping it's going to be legal.

Kevin: It will be interesting. We've reached the one year firing point that we usually have for bass players. I think he's a little nervous.
Bob: He's the newest member?
Ron: He's our third bass player and time is running out.
Jason: He was in Green River and Mother Lovebone.... But that doesn't matter. One year and you're out!
Bob: That's your set time limit?
Ron: That's pretty much all we can stand.
Bob: Who played bass on the "Day-glo" CD?
Ron: Jim Tillman.
Bob: What happened to him?
Jason: Out.
Kevin: Out.
Ron: Kicked him out. Yeah, things weren't working out. What can you say?
Bob: The songs on the "Day-glo" CD have a vaguely "Beatlesque" kind of sound....
Ron: No problem with that. The Beatles wrote great melodies, hopefully we do too. We're a pop band, basically.
Jason: We're hoping Michael Jackson will eventually buy our catalog as well.
Bob: Was everything on the "Dayglo" CD recorded at about the same time?
Ron: Yeah, that whole record was done in one whole session. It was done all at the same studio with the same people. I think it's a pretty good piece of work as opposed to the American release of "Between The Eyes" which has three different periods of recordings on it.
Bob: That song "Sometimes" reminds me of Cream a bit...
Ron: That's wonderful. It reminded us of Cream too, after we mixed it. No problem with that.
Jason: No one really liked it until we recorded it. We played it live for quite a while after that. We've kind of stopped playing it now. I don't know why, maybe we're just sick of it.
Bob: You guys have a new album coming out on Subpop now?
Ron: It should be out in early July.
Bob: Who produced it?
Ron: Michael Bindhorn, he's pretty well known.
Jason: He's a rock stud, he did the new Soul Asylum record. The one that's bombing all over the charts. He did some Chili Peppers album, I'm not sure which one....
Ron: "Mother's Milk".
Jason: He's a really nice guy. He worked for almost nothing for us and that was really cool. He tells funny jokes and he's quite the drinker when he's not on medication. He always says he's on medication for a bronchial infection.... He's a good kid, New Yorker.
Bob: Are you all Seattlites, born and bred?
Ron: Me and Jason are. Bruce spent most of his formative years in Hawaii and Kevin spent most of his formative years in Boston.
Jason: They've both been in Seattle a long time.
Ron: Eight or ten years.
Jason: So, they've both done their time.
Bob: How did you get to know Ann and Nancy Wilson of Heart?
Ron: I just ended up going to their house one night with Kim Thayil of Soundgarden. I was bored. I just wanted to go to the Subpop party at the Crocodile.
Bob: What's an evening at Ann and Nancy Wilson's like?
Ron: They were very nice, very hospitable. Me and Ann were commenting on our mutual admiration for Cream. She knows more Cream lyrics than I do. I was quite impressed. Nancy was off in the corner playing guitar with Jerry Kantrell. They're very nice people.
Jason: Sounds like a nightmare all together.
Ron: No, they were nice.
Bob: I saw Love Battery mentioned in Melody Maker and N.M.E. and it made me think that you guys were, like, a bigger band....
Jason: We had a little press in each one. Melody Maker has never been real hot on us....
Ron: They were at first.
Jason: You know how the British press is. We got real good reviews from our first record and then I guess we were passe'.
Ron: It was Subpop backlash. What can you say about the British press?
Jason: I think Melody Maker in particular is the World Weekly News of rock journalism. "Aliens Visit Mudhoney!..."
Ron: I think that was my favorite Melody Maker story, where Mark Arm describes his close encounter. Where he was actually taken up in an alien ship.
Bob: That's the kind of stuff Flipside should cover.
Jason: You should get rid of those wacky postcard things. What's up with those, you can never really tell who they're from, we don't know them. Do you know who they're from?
Bob: Yeah.
Jason: Is that a huge inside joke?
Bob: Yeah, use a magnifying glass and you'll figure it out.
Jason: I've always been a fan of scribbling in the margins. That's the joy of reading Flipside. When you're on the can and you've already read the issue, you can come back and read what's in themargins and stuff.
Ron: The issue you gave us is in the can where we're staying. It gets read a lot, believe me.
Bob: You can't really finish it in one sitting. Depending on what you're eaten beforehand.
Ron: Or drank.
Jason: We drink so much we can barely get one record review in.
Bob: You guys really know how to party.
Ron: We've been known to push a few back.
Jason: We have, on several occasions, seriously outdrunk bands with heavy reputations.
Bob: Like who?
Jason: As far as people who are famous for it, Mudhoney, for instance.
Ron: Although we were more heavily influenced by hallucinogenics in our earlier years. That definitely comes through. I was an acidhead in the mid eighties like you wouldn't believe. During high school I used to go out during lunchtime and take mushrooms. Needless to say, I didn't go back to class. That's one of the advantages of living in Seattle.
Bob: Your music does have a dreamy quality to it.
Ron: Personally, I think that everyone in the band brings in a certain quality. For myself, I really love late sixties music. People like Hendrix, Jefferson Airplane, 13th Floor Elevators, things like that. Jason's turned me on to tons of cool hip hop. Kevin's a big jazz head. There's a lot of different influences going on that, when put together, are pretty cool, I think. Hopefully, all those different influences come through. Of course, we're all into punk rock. When I think of punk rock, I think of, like, late 70's or early 80's, where the whole thing is reverted to a three minute song. You know, verse, chorus, verse, chorus....and end it!
Jim: Ask the "brat pack" question...
Bob: This is something Jim and I were talking about the



other night. Is there a Seattle "brat pack" now? Kind of.... an elite group of signed bands?

Jason: That's true to an extent. What people forget is that Seattle is actually a very small city.....

Ron: You used to go to shows five years ago and the only people you saw were the guys in Mudhoney, the guys in Soundgarden and the guys in whatever. You became friends with these people 'cause they were the only ones going to shows. You used to go to shows and there were fifteen people there and they were all musicians and they were all in bands....

Jason: A fantastic turn out would be, like, 150 people. And if there were two bands playing, like, if Ron's old band, Room Nine were playing and the U-Men were playing across town or something, there'd be 75 people at each show. If that's a "brat pack", or whatever, than guilty as charged....

Jim: That's not what we meant. The parallel we were drawing was, like, the CBGB scene where exactly what you're describing took place. Blondie, the Talking Heads, the Ramones would all be at everyone else's shows, but then a few of the bands got really big. Do they go back to the CBGB? Or, in your case, do they go back tothe Crocodile?

Jason: Well, Nirvana and Pearl Jam are now SO big....

Ron: Chris Novoselic is out all the time..... I saw Eddie Veddar a few days ago at the Color Box.

Bob: Was it the night of the Crunt show?

Ron: Yeah, it was so funny, Tad looked at me and said, "I gotta leave now, the Eddie Veddar lookalike is here...", and I look over and Eddie Veddar is standing there!

Bob: That IS funny. Stf and I were debating whether that was really Tad!

Ron: That was Tad. Tad is actually the funniest person I've ever known. I used to work with him and at lunch break.... my stomach would hurt. He would just go off! That guy is the funniest person I know.

Jason: He used to leave messages on our answering machine, he knew that we didn't have a time limit on it and he'd just go off for ten minutes....

Ron: We used to bug him to go to open mike night at a comedy club and be a comedian. No one's ever made me laugh like that.

Bob: So, Jason has emerged as the band's sole, unmarried member...?

Jason: Yes, I am the unmarried and single member.

Ron: We don't like that to get out because we don't want our female block base to diminish. Just like the Beatles early years, we want to keep the marriages hush, hush.

Bob: You have a huge female following?

Ron: Let's put it this way, you go to a Mudhoney show and you'll see a bunch of guys slamming and shit. You go to one of our shows and you'll see a lot of girls.

Jason: Where?

Ron: San Francisco...

Jason: Oh, yeah.

Ron: We play more girly music. I don't mean that in a bad way. I don't think we have much of a macho pose.

Jason: Or mosh-o.

Bob: And you don't have a problem putting on a dress now and then?

Ron: That will happen every once in a while.

Bob: How many times have you guys been down to L.A.?

Jason: Oh, Jeez, four or five.

Bob: Over a period of how many years?

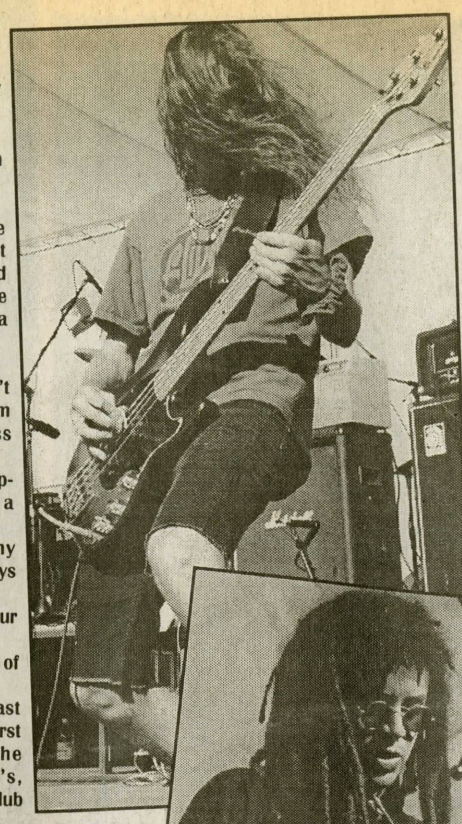
Jason: Over the last three years. Our first tour was, like, the Shamrock, Raji's, English Acid and Club With No Name.

Ron: It was one of the typical Los Angeles things where you have a twenty-five minute set, you have to use club gear and you don't have a soundcheck...

Jason: That's like Club With No Name and English Acid....

Bob: Have you noticed anything different about the scene since you first played here?

Ron: Things have changed because now we have friends in bands like Jim, from Black Angel's Death Song, Trash Can School, L7. That will paint a different picture of any place you are, because if you have friends it's way easier to enjoy a place. And I'm finding out stuff through Jim, like there IS a Los Angeles underground. It's not just the glossy bullshit in, like, "Hollywood Rad Rocker" magazine or whatever they have here.





Bob: I tend to think that people in the club scene are more willing to accept a wider variety of music now....

Ron: The boundaries are down. You don't have to be a hardcore band to attract a certain crowd. The preconceptions are down, you don't have to have short hair and be angry to play good music. Not to say that our music doesn't have any anger in it....

Jason: A lot of hardcore has little to do with anger. There's plenty of positive hardcore.

Ron: It's hard to tell, as far as the overall music thing. Things like rap have totally blown people's perceptions about what is popular, what is underground, what is street and what is commercial. People are willing to accept the whole spectrum, nowadays. People like Sonic Youth doing Ciccone Youth, not because they wanted to diss Madonna but because they actually liked her. And you're finding that same attitude among the younger people. They're realizing that they can like Madonna and Sonic Youth. And big deal! Who cares? A lot of people still find their identities by totally relating to one thing or another. But, obviously, anyone with an open mind can like a very diverse section of music, art, books or whatever.

Bob: Did Kevin take off 'cause he thought we were going to talk about Room Nine and Green River all night?

Ron: No, Kevin just doesn't like interviews.

Bob: My last question was, you guys have a lot of famous friends now.....

Jason: Yes, we're all very jealous and bitter.

Ron: I'll tell you what, no one that's made it hasn't deserved it. They've all been working very hard.

Jason: It is weird. I was brought up in Seattle and I'd just ended up in a point in my life where I was playing drums in bands and all of a sudden that scene.... look at what it turned into. Or was turned into. This thing that's gonna show up in rock history books forever.

Ron: Like San Francisco in the late sixties.

Jason: That's not necessarily lucky, but it is weird though.







STAR

Starpimp were interviewed by Krk all photos by Lance

Krk: Name, instrument and the last movie you saw?

Eric Grotke: (Who really wasn't there) I play guitar and the last movie I saw was "Aladdin." I liked it a lot, the music was good.

Tom: I play guitar, the last movie I saw was "Bad Lieutenant". That was good. It was in a very small theater.

Jamie: I play drums and I saw that movie "CB4" and it was really good. It was a cute movie.

Marcelle: I sing and the last movie I saw was... it was "Bad Lieutenant." It was good, especially that part where me makes the girl simulate a blow job!

Krk: Are you guys movie people?

Jamie: I watch more than I ever used to.

Tom: I always try to rent videos. I can never think of the one that I want to get. I always have one in mind, and they never have it. I get too confused. I get scared and I leave.

Krk: So what's there to do in San Francisco?

Marcelle: Go see my friends bands. Eat a lot of burritos. I always want to eat out, everyday.

Jamie: Yeah, I eat out everyday!

Krk: Does the band drink the same beer or do you each drink something different?

Jamie: I don't like beer. So I don't care.

Marcelle: I like Snaple but if I'm drinking beer I like Red Tail.

Tom: I like Becks and St. Paulie Girl and I get made fun of by Marcelle.

Marcelle: I hate Becks! It tastes too musky!

Jamie: It's good.

Marcelle: It tastes like German sweat.

Krk: I wanted to ask you what size calibre the gun is on the CD. But Tom said it was a sample.

Marcelle: It's a rifle! It's a rifle. Yeah, it's a rifle. We went out to a target range.

Tom: What caliber is it, quick!

Marcelle: It's a rifle, it's long.

Krk: Do you own a lot of guns?

Marcelle: No. Her (Jamie) dad showed her how to shoot.

Jamie: That's when I was a teenager.

marcelle: Once I accidentally shot a bird. I aimed and it fell off the telephone wire.

Krk: Did you feel bad?

Marcelle: No, it was weird. I was so amazed that I made it! It looked so weird the way it fell off the wire it was so silent. Not that I would do it again, because I could really...

Tom: ...hurt the bird!

Krk: What were you using when you did that. A rifle again?

Marcelle: No, it was a kind of a BB size thing.

Krk: What's your favorite Alice Cooper album?

Marcelle: "Killer."

Tom: "Billion Dollar Babies."

Krk: I had a lot of good questions the first time I wanted to interview you guys... Oh yeah, who did the cover art for your single?

Marcelle: Me and Jamie.

Krk: Are you guys into "My Little Pony"?

Jamie: Yes.

Krk: Did you ever like that "Hello Kitty" stuff?

Jamie: A little bit.

Marcelle: I had one of the characters. It wasn't the kitty though, it was a little coin purse. (?)

Tom: Was it clear?

Marcelle: It was red.

Tom: I know you like strawberry short cake...

Krk: The cartoons came after the dolls on that one. I hate it when they do that.

Tom: You sit at home on Saturday and say "I hate this!"

Marcelle: He has about 20 of them.

Tom: I do.

Marcelle: They all have different names too. What's her name?

Jamie: Gusty! You can tell by what it has on her butt, leafs on it's butt.

Marcelle: There's on that has cookies on his butt.

Jamie: Isn't it muffins?

Marcelle: Yeah muffins. That's the homie kind of horse, doesn't go out much. There's a story "under the top" that's all about the Ponys. What's the deal with Gusty? She wants to be part of the circus?

Jamie: Uh huh. But she's too square.

Marcelle: We really got into the story.

Krk: Do you like the way the single sounds? Is it an accurate sound of the band?

Tom: I think it's ok. It could be a lot better.

Krk: Why a single and not an album?

Marcelle: Cuz he didn't have any faith in the band.

Tom: I thought the band was a bunch of losers.

Marcelle: Cuz he's cheap.

Tom: Cuz I'm cheap. I did it on a graph, a profit percentage.

Marcelle: He had a pie chart and we got the crust! It was about the same time as the Duh record came out and Duh got to do a full record. He wasn't sure the Starpimp record would even break even. So he uped the Duh promotion.

Tom: Siphon all the Starpimp production money into Duh promotion.

Marcelle: The trickle down theory.

Tom: Me and Bush are in on this one.

Krk: Tell us something about Eric, that he's not going to want to read.

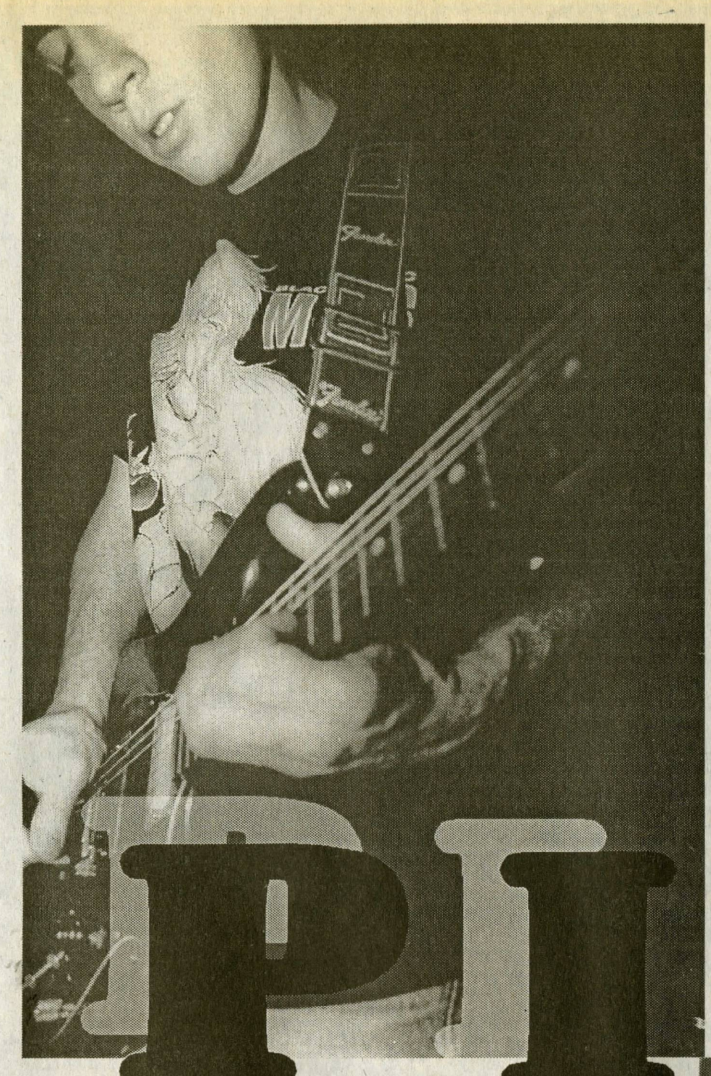
Marcelle: He didn't talk much for a long time. Even when I met him, but he always plays his guitar.

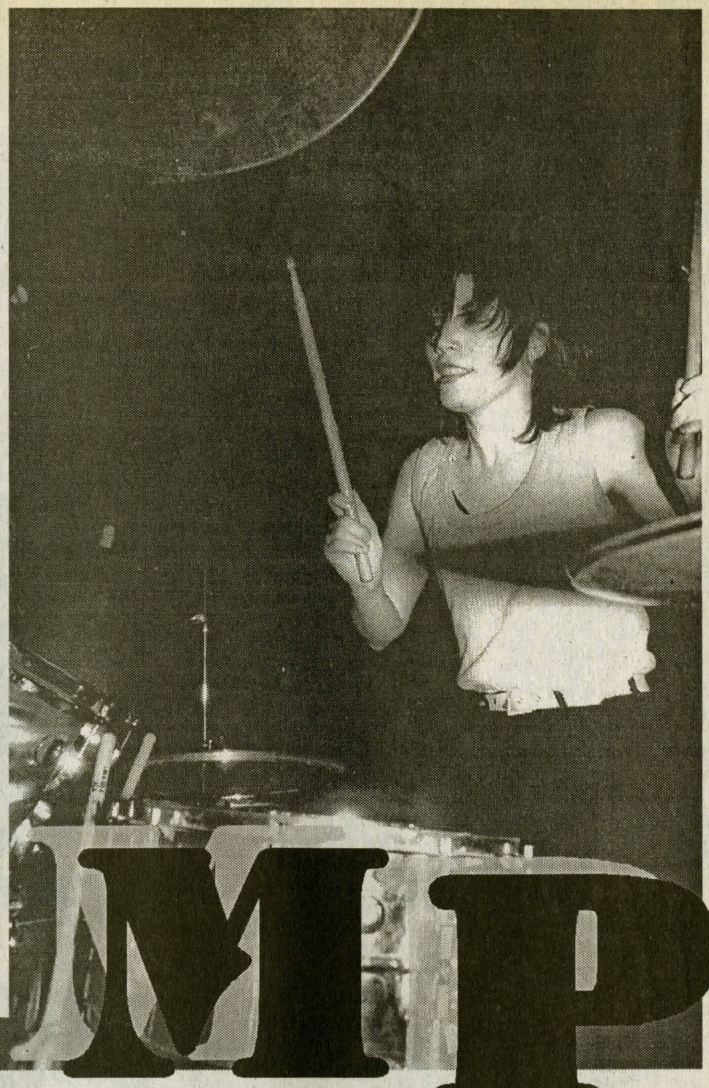
Tom: He talks with his music.

Bob: He gets his guitar signals from space!

Krk: Do you guys feel that way?

Marcelle: Yeah, he mesmerizes me! I think it's from outer space.





PIMP

Tom: He's got glasses for antennas.

Bob: He puts his sun glasses on his head like an antenna. The signal come through the solar reflector.

Marcelle: He played out like that one time.

Tom: Several times!

Bob: Like he'll be at the club and before you guys play he'll go and put his sunglasses on his head.

Krk: Does he practice with his sunglasses?

Marcelle: I've seen him look in the mirror.

Tom: No, he doesn't!

Marcelle: He has, he has!

Krk: What do you think?

Jamie: About what she just said?

Marcelle: She's totally like that! It's so crazy when we have to play! Me and her have to be on the same wave length.

Krk: Did you guys know each other before the band?

Jamie: A little bit.

Krk: Did you guys put an ad in BAM?

Tom: Alternative band... former members of Crinckles...

Bob: I don't think Tom cares about astrology... he's a professional.

Tom: I can rise above the stars! It doesn't bother me, I'm a professional and I do my job.

Marcelle: That's because he's a Capricorn.

Tom: I can play correctly no matter what the stars say!

Krk: So, astrologically do you think the band is a good combination?

Marcelle: Astrologically... yeah, sometimes before a show we look at it... what's the moon in? Is Mercury retrograde? It all comes into play. So you think about it and it'll make you even more nervous before a show.

Krk: DO you check the charts ahead...

Tom: We never plan our shows around that.

Marcelle: We won't pre-view the show, but we'll say "Ok, it'll be a weird show."

Krk: Oh, so business over rides...

Marcelle: The performance! Even if it'll be weird it'll still be fun. It might be a bad experience so it's intense. And you don't get that every day. So it'skind of fun... getting all nervous and tweeked over nothing.

Jamie: That's a very Capricorn think to say.

Marcelle: She's a Capricorn too! But she has a different rising sign.

Krk: What sign is your guitar player?

Jamie: Taurus! (Conversation drifts to origin of band members and Marcelle tells us about her early L.A. punk roots)...

Marcelle: We did the "No talent night" at Al's Bar! The K-Tell Wet Dreams! And one time we were the Star Bellie Sneetches!

Krk: So tell us what Starpimp is going to do next?

Marcelle: We're going to go to Massachusetts and play.

Tom: We have a lot of fans in Massachusetts.

Marcelle: All of our fan mail comes from Massachusetts.

Tom: I think we got two letters.

Marcelle: And one from New Jersey!

Krk: What does your usual fan mail consist of?

Marcelle: They say something like they think we're cute. They think we're all cute. "I'd like to meet you all. I love you all." She was being fair she didn't want to give up who she really liked.

Bob: All the Boner Bands seem to have pockets where they're really popular! Super Conductor is Royal Oak, Michigan! The Warlock Pincers were Birmingham Alabama.

Krk: Where is Duh big?

Bob: Nowhere. Duh has been returned from every city! All the records come back.

Marcelle: So Kirk, how come your name is Kirk?

Krk: Cuz my dad likes Kirk Douglas.

Bob: So was it your dad that couldn't spell and got the "i" (in Krk) messed up?

Krk: Tell us what was going on after Fang? Did you still want to do music?

Tom: I just didn't know anyone I really wanted to play with I guess. I toured with the Melvins cuz they needed someone to play with. I kinda wanted to do some big heavy metal thing sorta like what the Melvins do now. I couldn't really find anyone with the right frame of mind. Everyone was too serious about being a heavy metal band.

Krk: Star Pimp doesn't sound heavy metal.

Marcelle: He saw us play and then decided he wanted to be in the band.

Tom: They had another bass player.

Bob: Word on the street was that tom said he'll put our fucking record out but he has to be in the band!

Tom: Jamie was in Meat Joy, seminal punk band from Austin Texas.

Bob: That's where Scratch Acid got all their ideas from!

Marcelle: She's on the Scratch Acid record too. What does she say? "I'm not using my body right now, so you could play with it if you want to."

Jamie: I did not want to do that. It was really embarrassing! And the engineer was saying "She doesn't sound right for this. Her voice is too thin." And everyone in Scratch Acid is looking at me.

Tom: Jamie was a member of the Thirteen Floor Elevators.

Bob: There were these two chicks smoking pot all day and Jamie said "Why don't you guys start a record label with all that money. They started Rabid Cat!

(Right about now it's time to go see Caroliner and in a weak attempt to sum thing us we try to locate Eric for a closing comment. We finally get his room mate on the phone...)

Krk: "Hi, I'm from the L.A. Weekly and we just finished a Star Pimp interview. We would like to add something from Eric. Can you tell us something he would say?"

Phone: Um, he would say something witty. He would be silent...

Tav Falco and the Panther Burns

by Mike Snider

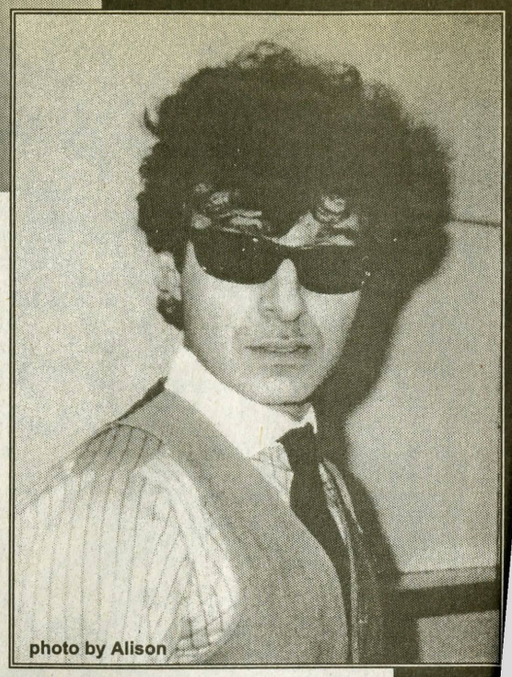


photo by Alison

Mike Snider: Due to your recommendation I read Mezz Mezzrow's book Really The Blues - it's amazing.

Tav Falco: It's the real thing. Mezz Mezzrow was the white mayor of Harlem. All of his friends are in the book - Louis Armstrong and his colleagues. They were well dressed on top of their instruments and had a good time, and made a career out of it. (Mezzrow was a Jazz musician pot dealer and overall character in the 1920's and 30's Chicago and New York). I've given all that stuff up except music.

Mike: The name "Panther Burns" comes from a plantation?

Tav: Panther Burns is a plantation in Mississippi from which we took the name for our rock & roll band. There was Muddy Waters and Rolling Stones, Howlin' Wolf and Panther Burns. Burnside is not connected with Panther Burns plantation. R.L., he's from around Tate County, Mississippi, some distance from Panther Burns in the other end of the delta. Panther Burn is the lower edge near Greenville, Mississippi, near Highway 1. R.L. Burnside comes from northern Mississippi where you find the highest African retention in indigenous American music, mainly in the form of the fife and drum bands. We had the drum corps from Obie Turners Fife and Drum Band perform with us in the studio on our first album, "Behind The Magnolia Curtain," we brought 'em up to Memphis, a marching bass drum, two marching snare drums and a tom drum working a marching way. They were marching around the studio at state of the art Ardent Recording in Memphis, who record ZZ Top and religious music. The engineer went completely berserk trying to record these guys. We were all playing together, the Panther Burns and the marching drummers. They recorded with us on "Brazil", "Snake Drive" which is an R.L. Burnside song, an instrumental composition, on "Blind Man" and Leadbelly's "Bourgeoisie Blues." R.L. Burnside, a blues singer, guitar player and composer was very musically and artistically influential in the formation of the Panther Burns. In the early days he and the Cramps were inspirations for the Panther Burns -they still are.

Mike: You were involved in field recording of the blues?

Tav: That's how I got next to playing guitar as I do, making noise on the guitar, through moving to Memphis from Arkansas, taking pictures, films and videos of blues artists. There was a great blues revival going on in the country at the time and I was able to see a lot of first line blues artists working and performing. I got to know them, down the line and got to do these things with them. R.L. Burnside, Johnny Woods the harmonica player, Sleepy John Estes I went to his funeral. Piano Red, I filmed videos at his house before he was beaten to death in his bed after he came home from Europe and had money in his pocket. Furry Lewis. I was turned on to the songs and guitar playing of Furry Lewis; I went to his funeral too. Bukka White - a fabulous man, he played the Dobro guitar with a jackknife. I saw him a number of times after he got out of Parchman Farm. These were my inspirations - it was a matter of playing guitar with some friends around Memphis, some blues researchers. Friends. Then I lost my job in the film laboratory making titles for movies, educational films and government films. I met Alex Chilton, he saw this performance that I did with Mud Boy and the Neutrons, Jim Dickinson's band, where I did "Bourgeois Blues" solo. This was their "Last Waltz" performance at the Orpheum Theatre on Main and Beale Street in Memphis in 1978. I did "Bourgeois Blues" in a tuxedo, in a highly electrified R.L. Burnside style. I took out the police whistle and the effects that I had on stage and with my electric chainsaw and electric steel saw I destroyed the guitar as a gesture. Alex saw this. We kept running into each other around town. Being out of work I joined forces with him to start his version of a rock & roll band. I had to name it and put everything together with Ross Johnson, our drummer, who played with us when I got back from Europe and did a show in Memphis last New Years Eve. Ross played, Ron Easley from the Country Rockers on guitar and Ky Eric the bass player from New York. We're still playing today.

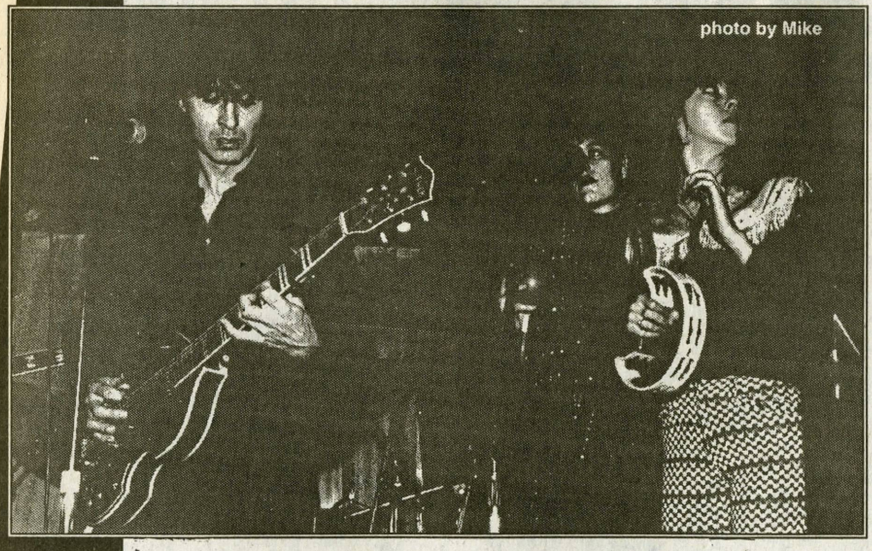


photo by Mike

You know the legend behind the plantation - there was a wild panther in the Mississippi forest which was set on fire at the turn of the century. They chased this animal down. It was harassing the community and countryside, howling all night. The forest was being cut down quickly for cultivation, planting crops andother exploitation of the land. Bears, deer, foxes and squirrels had no place to live. This panther was a displaced animal raiding the chicken coops and howling all night. They tried to shoot it with a gun, they missed it. It was a cunning animal. It wasn't about to be brought down by some horny hunters out there with their rifles. They set traps for it too but it eluded their traps. They ran it into a cane break, a stand of wild cane growing and set the cane on fire. That's how they rid themselves of this panther. The place became known as Panther Burns. It's still there, little town, little farm. The Panther Burns have been going on since these days of blues inspiration. Mixing in surfabilly elements and surrounding ourselves with the rockabilly artists in Memphis who we also got to know - Charlie Feathers, Billy Lee Riley. Listening to the music of our region, we started playing these kinds of songs, adding a few of our own songs as time went on. I started paying attention to the other musical genres - we do "Brazil," an early samba standard I picked up from the Xavier Cougat orchestra on 78, branched off into this tango number...

Mike: And dabbled in European pop ballads - like "The World We Knew" which was done originally by some French singer...

Tav: It was made popular by Frank Sinatra. Maybe Jacques Brel did it - it's in his style and convention. Later on I found this song in Italy, "Guarda Che Luna" by Fred Buscaleone, which we do on the current album "Life Sentence In The Cathouse." Fred Buscaleone made this song very popular in Italy, but the song that he wrote that was very popular everywhere was "Love In Portofino" which one day I might do.

Mike: What era are we talking about?

Tav: Fred Buscaleone was a producer of the lounge scene in Italy along the coast of Rimini, where they have all the nightclubs, where Fellini grew up. This is a vacation area where they havediscos and things. It hosted Chet Bauer for awhile until he got busted, he lived there for a few years with his beautiful Indian girlfriend. He worked up and down the coast. He was very popular in Italy, made a lot of records. He went to Chicago and met his Italian colleagues there, he did a couple songs in English about his gangster friends. To them these pistols and guns were pop guns, if they shot each other up that was all in a Saturday night. They were fun loving guys. He had a great band called Fred Buscaleone and the Astro Novas. He is going through a critical revival in Italy - he started driving and died in a car crash along the coast of Rimini in 1959.

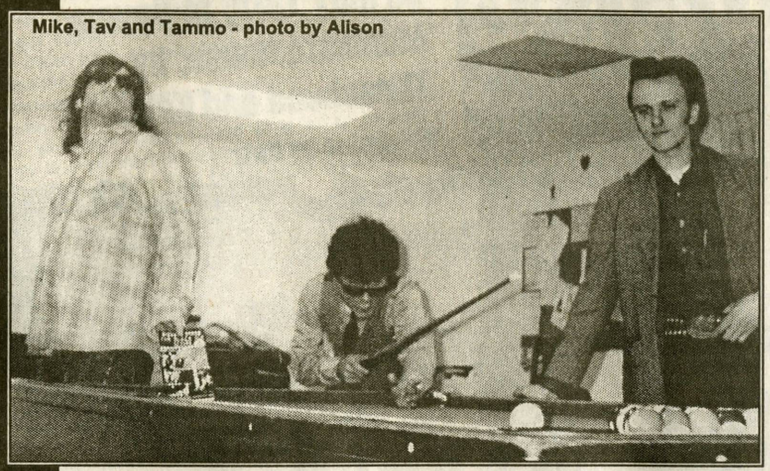
Mike: Very much like La Dolce Vita...

Tav: He was the epitome of the La Dolce Vita aesthetic. He's going through a deserved critical revival in Italy. I sing "Guarda Che Luna" in the best Italian I can work up, and the last verse I sing in English. On our forthcoming record we've aligned ourselves with Intercord Records in Germany, we've switched over from New Rose in Paris. They've lost sight of their Memphis artists. Panther Burns need a lot of attention in order to survive. In the works, the forth coming album is a co-production with Triple X Records in Los Angeles, will be the making of two new film videos. One of which will be a treatment of "Guarda Che Luna." I think I'm going to do two language treatments on it -one in Italian and one in the English language, but we'll use the same tracks we recorded in Memphis for the current album. I'm going to bring it out with a new mix and new vocals. When I was in Paris last summer we had the original 24 track master of the new original tango composition "Why Was I Born?" flown out from Memphis.

I met at the Tois Tois De Buenos Aires Tango Cabaret in Paris a group of tango musicians. I took them into the studio -an accordion player, a violin, and a piano and I introduced them to this rock and roll tango. They were pretty aware and cognizant of world music, they leaped on it. The heard it, the listened to it and they really liked it and did an incredible version of it just for the film video. I got interested in this musical form when I noticed the similarities between the blues music of the American South and music in Latin America and Cuba.

Mike: The Memphis - Cuban connection goes back to W.C. Handy.

Tav: "St. Louis Blues" - we did that on our first album. Many black artists have recorded "St. Louis Blues"; Etta James, Chuck Berry and people in the 20's and 30's did it. Handy was an educated musician, a sophisticated orchestra leader of his day who wrote down the blues music, the cotton picking music. The bluesmen he saw on the street corners in Clarnsdale, Mississippi moved him inside towhere he wanted to arrange his music to treat it in his own way, in an orchestral way, to write down songs, to compose songs out of his form of music. "St. Louis Blues" was the first song he wrote and arranged out of this tradition - it alternates in verses. Tango was enormously popular all over the world when he wrote "St. Louis Blues" in 1916. "St. Louis Blues'" first verse is a blues verse,



Mike, Tav and Tammo - photo by Alison

the second verse in tango, the next blues, the next tango all the way through the song. This was a very explosive synthesis. He rubbed two music cliches together and created an explosion. This song lives on today as many of hiscompositions do - this is something I stumbled on listening to music. I'm still working on this now. Duality is important for an artist - you don't want to become just one thing. If you're a rock and roll artist you'll do rock and roll forever - one kind of song is boring. Elvis discovered this. He began as a rock and roll singer, but even in the early days he did a very eerie, far out, spaced out "Blue Moon," the best I've ever heard. He made the Smiley Lewis song, "One Night Of Sin" into a romantic Italian ballad. "It's Now Or Never". That's what distinguishes artists, writers, painters, actors, musicians who can explore a duality in their work and personality. This is important. It's not just the personality who's just one thing. The man who's all man, the woman who's all woman. Carl Jung's anumus and anima need to be developed. Like the freaked out French playwrite Antonin Artuad, he wrote a book called The Theatre and It's Double. The double in art is important. The shadow world, that's what Panther Burns move through. This is what we invest our music in, the personality of what we're doing in. All the things that we work with in Panther Burns are infused with duality. The themes of unrequited love, lost causes, brother against brother, burning mansions. It's the devices that you use in order to express yourself - you look into yourself, you have to seek out and find it's duality.

Mike: It becomes cliche quite quickly.

Tav: That's not the way we're made in Panther Burns.

Mike: Chuck Berry wasn't doing anything in '66 that he wasn't doing 10 years earlier, and got boring as a result.

Tav: On Chuck Berry's first album he did a variety of music. He did brilliant rock and roll stuff, the folk music of today, he did calypso, a traditional song which we're considering doing on our next album called "Downbound Train." I saw him in Arkansas in the 60's, he did two sets, the first was rock and roll and the second was blues. It was a dance at the women's gym. After the show I went up and talked to him, he was sitting by the side of the stage waiting to get paid. I'd just gotten turned onto Leadbelly. I asked him if he knew Leadbelly, he said "Perhaps I've heard it." Anyway, I've got Tommo Lewis our new guitarist who's been working with us for a year now. He's from Germany...

Mike: Why did George Reinecue leave?

Tav: He married a woman he met on a Panther Burns tour going through Europe. She was an English girl, he went back to Europe, they got hitched, and it turned into a Spinal Tap thing. He wanted to bring his wife on tour, and it started into George isn't getting enough attention or money, enough of this or that. "You're a horrible egomaniac Tav, you're not treating George right." I took care of George for five years, I took him to hospitals and everywhere he wanted to go. He lived in my house, I did everything I could do for George. It was a long, difficult tour. You can't blame somebody for jumping ship under the conditions which these alternative bands work and travel. I was suffering along with it like everyone else in the band. The was alot of antipathy because the pay was very low and there was a whole lot to do. The closer we got to Amsterdam on the tour, the itchier George got. After the 11th day of a 40 day tour in Brussels, Belgium, him and his little woman got really incensed because we travelled all night to go to Brussels. It was a press day,a nd I told George we were doing interviews at 1:30 in the afternoon. Everyone went to sleep immediately. I got up at 1:30 and started doing interviews and I ran into him and his wife at the desk. She turned around and was in a complete furious outrage that I hadn't gotten George out of bed for the interviews and wasn't treating him right. The next thing I knew they took the money and the van and went to Amsterdam. There I was, in 6 hours I had to put a whole new band together and make the next date in Paris and do 31 more days. Of course, I did it, due to good friends in Europe who were ready to come in and help under duress. The Darkside from England came in, we did 10 dates with them. Then my comrades in Berlin too over - we finished Germany, Spain, Italy and Switzerland. The guy from the Kool Kings and Nirvana Devils, Justice Hahn played guitar.

Mike: When was the Tav & Gabby show 45 recorded?

Tav: That was recorded right before that tour. That was a little solo thing that I did - Billy Swan's "I Can Help."

Mike: "Girl From Firenze" the b-side, sounded like another European ballad.

Tav: I wrote that for a beautiful Italian girl I met in Modena, the home of Ferrari cars. We got really infatuated with each other. That came out in Austria, I was living in Lenz producing an outrageous band called Kruperschlag, "Crippled Bear." The lead singer was in a wheelchair. He showed up on my porch in Memphis one day, after he came back from a long reconditioning center with Survival Research Laboratories in San Francisco. The presented him with an 80 foot flamethrower, which he took back to Europe to use in his rock and roll band. He's also a machine sculptor. He worked with Mark Pauline. Just Merritt, the singer of Kruperschlag, wanted me to produce some songs for them the next time I was in Europe. The next night I had to bail Just out of jail for shoplifting this toy he saw in a store. We got to be good friends. I finished the tour in 1990 which George skipped out on, and went to Lenz doing that recording and making the only money I made that year. That's where I met Gabby. She's a real elegant guitar player, she was working with Kruperschlag. Now she's done some little quasi-acoustic electric shows with me in Europe. Once when Tommo couldn't make a show this past summer Gabby played a show with me in the Tyrol. We did another show when Tommo was in the States - in a cave in Switzerland, and she played with us. It was a lot of fun to work with her and to do the single with Kruperschlag. After this tour I went to Bremen and worked with Tommo and his musical colleagues and produced a group he was in at the time called the VJs on the Zensor label from berlin. I came back to the States and arranged to make this album here, "Life Sentence in The Cathouse". We did a date in Chicago with Alex Chilton and then I decided to move to Europe. I didn't come back until Christmas eve. I got to make this video which was the high point of my career.

Mike: Who's is Eugene Baffle, the credited songwriter on three songs on the new album?

Tav: That's my pseudonym. I try to be careful with authorship for songs.

Mike: I've noticed that, although the rockabilly elements in your music are still there, the new material is more Stax soul than Sun rockabilly.

Tav: We do an Eddie Floyd song on our new album "My Mind Was Messed Up At The Time." Teenie Hodges plays guitar with us. He was Al Green's guitar player and songwriter. He contributed a song for us, "What's Wrong" which is recorded as a duet with Etta James but was never released. He sings backup vocals and plays guitar on that song, "Sent Up" and the Eddie Floyd song. Black music is a part of our bag. We've worked with the Memphis Horns. We've got horns on the new record. The Cramps don't like this record because it's got horns on it.

Mike: It's stupid to separate soul from blues (like Byron Coley has in F.E.) because Otis Redding was as much of a blues singer as anyone born after 1930.

Tav: Bobby Blue Bland is my favorite, he's really the finest. He was my favorite singer - so spiritual, so haunting. All the work he did on Duke Records was brilliant. Memphis, Houston, Buenos Aires - I don't confine myself, it doesn't matter, it's what comes out of indigenous areas that gets sophisticated. I do a Frank Sinatra song on my current album again "Only The Lonely." He's a great interpreter - Frankie Laine, Dean Martin, Elvis, Lee Hazelwood, Bobby Bland -they're all great singers - as a composer Willie Dixon and Teenie Hodges -they're all in the same musical heaven.

Mike: Was Charlie Feathers actually a member of Panther Burns?

Tav: No, but Charlie came down with his family and performed at the 2nd Panther Burns show in the cotton loft on Front Street. He has been a colleague and inspiration for the Panther Burns ever since. We've done some of his songs.

Mike: Charlie Feathers claims that Elvis was part black.

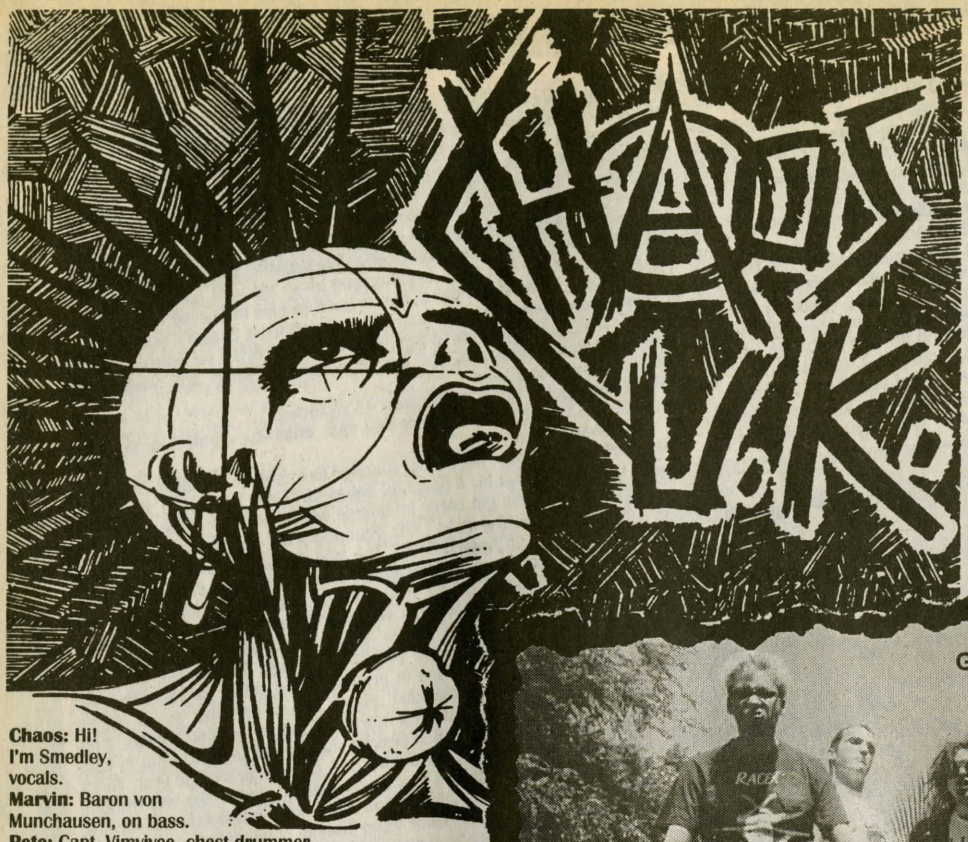
Tav: Charlie tells these tall tales - he said that he took Stan Kessler, an engineer at Phillips Recording Studio who recorded Sam The Sham, up to Elvis'house - he knocked on the door, Elvis came to the door and Stan Kessler stood there with his eyes wide in disbelief because Elvis had white hair - he was an albino negro who'd dye his hair and that Vernon wasn't his real father. He was a mulatto albino according to Charlie. I don't mean to be disrespectful to anyone in the Phillips or Presley families, or anyone in Memphis, but that is what Charlie said.

Mike: It's a variation on the virgin birth myth, the unknown father...

Tav: The immaculate conception.

Mike: Krishna, Buddha, Moses, Jesus, Mohammed, Joseph Smith, Elvis Presley. There already is an Elvis religion.

Tav: There is something messianic about Elvis and his legacy. He was a man of the people, he san like someone from heaven. Very Orphic, infused with Orphic vision. What more do you want, in terms of someone infused with the Dionysian spirit, the ultimate rock and roll singer.



After 13 years of sticking to their roots and not the latest trend in England, Chaos U.K. finally make it to the States to give us a dose of 100% two fingers in the air punk rock! The band were interviewed on May 18th, at Dogma Mundista house, by Thrashead and Katz.

All photos by Katz



Gabba, Marvin, Vic, Pete and Chaos

Chaos: Hi! I'm Smedley, vocals.
Marvin: Baron von Munchausen, on bass.
Pete: Capt. Vimvivee, chest drummer.
Vic: V.D. Boiler, second guitar... (in a silly voice) ...and Gabba... (LAUGHTER)
Marvin: Calvin? It's Cal of Discharge... (MORE LAUGHTER)
Roadie: Are ya doing a sensible interview again, are ya? Can I sit in on that one?
Thrashead: Is this the first time you've been in the U.S.?
Marvin: Yup. Until now.
Vic: I've been here all my life.
Thrashead: Obviously...
Marvin: Gabba as well... Chaos U.S.A. (LAUGHTER)
Thrashead: Has a U.S. tour been attempted before?
Chaos: Basically, we've attempted to come over to America since 1983, and it was the first time we were supposed to come over, but that fell through. The second time was in 1984, but that fell through. The third time was in 1986, but that fell through, and the last time was in 1988... that fell through as well.
Thrashead: Visa problems?
Chaos: No. Private problems, basically. People would get tours set up for us, and when we tell them that we're ready to come over, at the last minute it will get cancelled. No reasons... The little promoters were always rude, basically kept silent about the tour and stuff, and at the last minute said, "No, it's finished".
Thrashead: Oh wow...
Chaos: Right. Just weeks before we were to leave, basically. We even got the visa, at one point.
Marvin: As long as Vic was doing it, we would not have had the guys together, won't we?
Chaos: Basically.
Marvin: Just because Vic has joined the band. God bless him... He used to be in Nausea... used to be...
Chaos: But isn't.
Thrashead: How did you hook up with the people from Japan?
Chaos: We really didn't hook up with them... they sort of hooked up with us.
Thrashead: They called you up one day, and asked you to do a tour?
Chaos: Yeah. Sort of... basically.
Gabba: (Screaming from the kitchen) It was Lemmy from Execute... No...Lemmy and Sakevi, from GISM and Execute, used to write to me. I wrote a letter back to Lemmy asking if we can come to Japan and tour. Later, we heard back from the guy from Selfish, Toshi Okamoto, invited us to come over and tour, and Toys Records (Toy Factory Records), which was Jade Music at that time, took us over.

Chaos: What, the first time? (to Gabba)

Gabba: Yeah, the first time. Then the second time it was Toys Records, which is our record label...
Chaos: Japanese record label.
Marvin: That we long since removed.
Thrashead: How many releases did you have in Japan? Because there were things released over there that we cannot get over here.
Chaos: A 12", first released on Selfish, called "Just Mere Slaves". They only released like 2000 of them.
Gabba: It might be re-released on CD.
Thrashead: Really?
Chaos: There's an LP out, on CD, over there... a new one.
Thrashead: Pretty cool?
Chaos: Enough to make you sick. If you can get over there you should be able to get them, but you cannot seem to be able to...
Marvin: The live CD's on it.
Katz: Is that the record Steve Slayer Hippy (from Poison Idea) helped mix?
Gabba: No, that's the single, "Headfuck".
Thrashead: We can't get the Japanese stuff here. I have a real hard time looking for them, especially here in L.A., but I was lucky enough to find a few of them up in Frisco.
Marvin: That's because you guys dropped a bomb on them during the war. (LAUGHTER)
Katz: Also because of the exchange rate the dollar is worthless over there, so it ends up being way too expensive to buy.
Chaos: Same in Britain... (Marvin starts farting)

Marvin: An earthquake! (LAUGHTER)
Chaos: The thing about the Japanese stuff is, the people we all work with in Japan were always telling us that they were going to distribute the new LP over here in America, but they didn't. It's a case of them saying that they'll do this and that, but they never do it, so I don't know what's happening. The record collectors over there... the unavailability... the value of it, I suppose.
Thrashead: Well, I've seen a few of them in various places around California, but not too many.
Chaos: Which ones?
Thrashead: Let's see... I found "Chipping", the first album, seen "Short Sharp Shock" once, but didn't get it. I also got the live one and the Vinyl Japan one, too.
Katz: Weasel Records put out the "Chipping Sodbury" and the "Short Sharp Shock" albums locally.
Thrashead: I haven't seen either of them.
Chaos: They're around if you want them. You just have to search high and low, basically.
Gabba: Plug the latest one, then...
Chaos: There's a new 12" that came out... that should be around...I was promised.
Thrashead: When did that come out?
Marvin: Tell them what it's called, and on what it's on...
Vic: It's called "One Hundred Percent...
All: ...Two Fingers In The Air Punk Rock" (LAUGHTER)
Vic: On Slap Up Records, distributed by Revolver... and a new 7" we recorded yesterday, which will be out whenever...
Thrashead: Is Slap Up your label?
Chaos: Yeah. Basically, it's like me and Gabba run it for Revolver, so we can put out all our stuff, and they put the money up front. I'm going to be doing a Dogma

"Actually, we can't get any jobs because we're a bunch of losers, so the band's the only thing we can do."



Mundista single when we get back, hopefully. Were also working to get other bands on it.

Thrashead: I want to ask you about the history of Chaos U.K., and about all the line-up changes? I'm sure you will go on forever about this one.

Chaos: There hasn't been that many line-up changes, really. It just seems like it because we've been going for such a long time, like 13 or 14 years, not like so many other bands who can change line-ups like four or five times in a year, while we have only had about three or four line-up changes in 13 years. Basically, it started off with me, this guy called Andy, this guy called Simon, and this guy called Potts. We all went to school together. Back about 1979, just when we were leaving school, we started the band.

Thrashead: What happened next?

Chaos: Then Simon left to become a married happy man, with little children...and Andy left to become a happy married man, with little children. We got a few other people to join. Then Gabba joined around... When did you join, Gabba?

Gabba: When you were sent speeding London, on the Crucifix tour. (LAUGHTER)

Marvin: He was a big drug dealer gangster in London... Not!

All: Not! Not! Not!

Marvin: A big pink Cadelliac... (MORE LAUGHTER)

Chaos: Then we stuck with that line-up for quite awhile, which was me, Mower, Chuck, and Gabba... until 1989, where we had another line-up change again...

Gabba: At which Mower became an alcoholic, and couldn't cope. It was like Darby Crash from the Germs... that was what Mower was like in the end.

Chaos: Except, he didn't die...

Gabba: He didn't die, but he got to the point where, when the band was playing, he just fuckin' couldn't play.

Chaos: Basically...

Thrashead: Always passed out?

Marvin: What happened then?

Chaos: I took over vocals, and Gabba got Becky, this girl from Bristol, to play bass. And she was really good, but unfortunately she's got an inherent disease called Chrome's Disease. In the case of the band, the doctor said, "You can go on tour and die, or stay at home and take these tablets".

Marvin: At least she didn't die.

Thrashead: So, is she healthy? Is she doing alright?

Chaos: She's alright as long as she stays at home and takes those tablets, and gets the medical supervision, basically.

Pete: Anyway...then I joined.

Gabba: Then Chuck left because...

Chaos: We did a tour of Europe and Chuck cracked-up, basically. For the first time ever... he really flipped. So, I guess he couldn't do it anymore. He was getting a bit too old...

Gabba: Too hippy.

Chaos: Too hippy as well, basically. (LAUGHTER)

Pete: Then we searched around the streets of Bristol, and we found this youngster. (pointing to Marvin)

Marvin: Youngster? I'm older than you!

Pete: We stole young Devilman here from a 60's psychedelic homosexual band. (MORE LAUGHTER) A band called The Sun Tribe. You ever heard or them?

Thrashead: No...

Pete: The Cortinas? He knows them, too... Then Marvin joined... then Vic...

Vic: Forgot all about me...

All: Awww...

Pete: We rescued Vic from this hippy band called Nausea. He only joined them because he left a really good punk band. It was a heroin band called Reagan Youth. So, we got him and he's degenerated ever since. He really hit the bottom.

Vic: I'm sitting here dribbling... (Marvin farts again)

Pete: That's it, baby... that's it... do it!

Thrashead: I'll make sure I print that. (LAUGHTER)

Pete: That's two farts on tape.

Thrashead: Are we up to three, so far?

(Everyone starts getting too silly, so this segment was deleted)

Chaos: Becky had to go, due to the disease, after we toured Ireland. We didn't want to throw her out, but we really had no choice, really. She actually left.

Gabba: She's the only person who got out of the band we still like.

Vic: Luckily, as she was quitting the band, we were passing by this field of sheep... (LAUGHTER) Right behind the fattest sheep we ever seen, skinny little Marvin was ramming away...

Gabba: Ramraider!

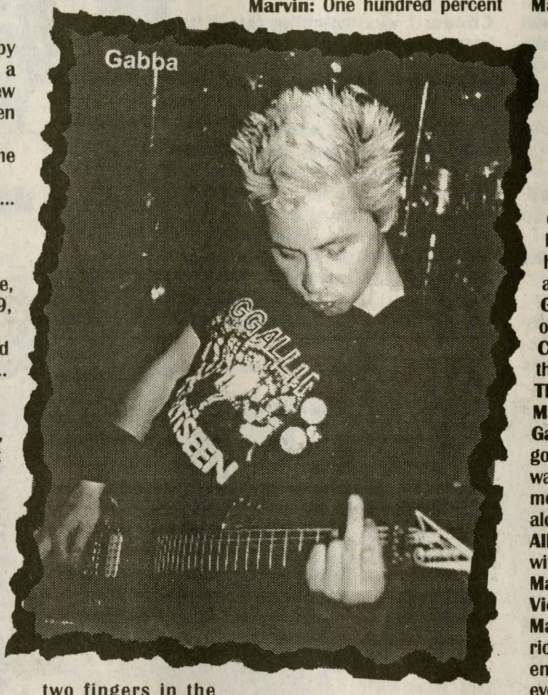
Vic: His ass was a blur.

Chaos: So we got him, and this is our present line-up... end of story... Next.

Katz: How do you attribute the band's longevity?

Chaos: Punk rock!

Marvin: One hundred percent



two fingers in the air... plug... plug.

Thrashead: Have the band's goals and ideas change much over the years, or have they remained the same?

Chaos: No, we were young and scared of war then. Basically, scared of nuclear war.

Gabba: And didn't like being locked-up in police cells...and the army wasn't very nice.

Marvin: You didn't like the idea of sighning-on, did ya?

Chaos: Probably just didn't pay enough, so he got into punk rock.

Vic: Same shit...different pile.

Marvin: Go on forward, enjoy life, and have a good time.

Gabba: Actually, we can't get any jobs because we're a bunch of losers, so the band's the only thing we can do. (LAUGHTER)

Thrashead: Obviously, you're doing a good job...

Gabba: Yeah, we love doing it, that's the thing. A lot of bands, they just fuckin' do it because the money's too good, and when you fuckin' look at them while they're on stage and they're fuckin' miserable.

Marvin: A lot of bands play to get-off, you know... The last time I saw the Ramones, you know, they just played to get-off and get paid, really... Quite sad.

Vic: We play to get toughed-up... (LAUGHTER)

Chaos: We play to get ripped off.

Marvin: Yeah, ripped off... We play to get ripped off, and get a good laugh out of "promoter chasing". Hunt the promoter!...

(Then they go into a particularly amusing anecdote about one shoddy promoter the band had encountered while on tour.)

Chaos: We're just playing just to make the money back.

Marvin: We're selling our backsides...

Vic: Here's a good chunk of it.

Marvin: That's gonna go for crack, little boys, and "Swedish Literature"... (LAUGHTER)

Thrashead: So, what's your favorite "Swedish Literature", Marvin?

Marvin: It's impronounceable in english, really, but as a rough guess, it involves farm animals, vaseline, and chocolate eclairs. Can't go any further than that...

Chaos: And young boys.

Marvin: But, I don't always read the text because one hand's always too busy. (LAUGHTER)

Vic: My favorite Northern European literature is "Icksy and Mouse".

Marvin: Icksy and Mouse?

Vic: Shaved Icksy and Mouse.

Marvin: Shaved Icksy and Mouse... this is a private homosexual band joke.

Pete: We like the hamster ones as well. (LAUGHTER)

Marvin: Pit Bull Weekly...

(Things degenerate from this point on, so it was deleted)

Thrashead: Despite the obvious financial difficulties, how has the tour been? Have you had fun?

All: Yes, great... totally amazing. Mexico's the best place.

Chaos: We didn't get to spend much time there, because we had to go back that same night. We would have like to stay there for a week. The punks of Mexico are crazy. We like it...

Gabba: A lot of them are daft... They just "kill each other".

Chaos: A fight in the pit... just fist-fighting in amongst themselves. They seem to enjoy it...

Thrashead: Any incidents while on the road?

Marvin: The van broke...

Gabba: We threw a rod, on the way to Chicago, while going through Ohio. It fuckin' conked-out on the motorway. We barely had any money left. We just had enough money to get to Chicago... There was a guy that came along, and said something like...

All: "Yaw wachi tiyah trone" (Don't ask me... it was said with a severe hick accent)

Marvin: My brother can do that.

Vic: Five days and $1500 later we're on our way.

Marvin: We missed Chicago and Detroit, so there was riots at the gig. It was a proper like riot. The Detroit gig ended with baseball bats and pick-axe handles flying everywhere.

Vic: We made it to Minneapolis in time, not to play any of the gigs we had booked, but to play a half-assed party... but too inebriated to play.

Chaos: And that after staying five days in a truck stop, listening to Country & Western...

Pete: Drinking coffee...

Marvin: Watching big, hunky, moist, sweaty men.

Pete: It was like watching "Dukes of Hazzard"... .

Gabba: By the time we got to Minneapolis it was "Breakdown City".

Marvin: All you can drink...

Chaos: All you can drink is fuckin' right.

Pete: St. Ides...it was Old English, that one was it?

Marvin: Literally preserved are you? Now you won't become biodegradeable.

Chaos: Due to that little misdemeanor we lost a lot of shows, unfortunately, and that's put us in massive debt... Cost of a new engine... We don't care because we're having a really good time, so the money does not matter.

Thrashead: Any differences between what you have seen in the U.S. compared to what's going on in Europe?

Chaos: Basically, the scene in the U.S. is weird... like going back like ten years. It's like England back in 1983/84.

Marvin: "The Discharge kids"...

Chaos: I'm not slagging it, because I think it's great, you know. As for England, there's nothing...

Vic: It's dead as fuck.

Chaos: There's no scene left... Well, there's a scene there, but it's like a...

Gabba: Every two years it rehashes itself. Like, you'll come up, and everyone just goes after their own thing. Then in two years... give it two years, and it will all come back and it will start kicking-up again.

Chaos: Most of the kids in Europe look to America... they all want to be Americans.



"It's really easy to corrupt the political thing, and it's real easy to get corrupted on the other side, the Peter and the Test Tube thing, where you can just be a fuckin' "drunk yobbo band", or like a fuckin' big "right-on anarchy band."

Marvin: That's why there's no punk rock in Britain.

Gabba: The American bands killed the English scene by coming over, charging too much at the door, and they all wanted too much money.

Marvin: And looking like a bunch of dogs, as well...

Vic: Kind of like the Exploited and G.B.H....

Marvin: Basically, yeah.

Gabba: They killed alot of the venues. The little venues died out...

Thrashead: The whole Sub Pop thing?

Chaos: American-style hardcore took off in England in a really big way, and eventually destroyed what little was left of the scene there. It's because all the kids, basically, got into this American look.

Gabba: The bands they'll never ever see...

Chaos: They want to play in an American-style band...

Marvin: The t-shirts of bands they'll never ever see, or ever hope to see, anyway.

Gabba: What's the point of that, really.

Chaos: There's like five million American-styled hardcore bands who came out overnight and popped-up everywhere.

Thrashead: Was that like in the late 80's, around the time Napalm Death started to become popular?

Chaos: That's it, basically.

Gabba: About 1985 and onwards, was when they discovered Slayer and Anthrax.

Chaos: It was about 1985 when it started, and it has since gone downhill from there.

Gabba: It got worse and worse, to the situation it is now. Now we got everyone into fuckin' "grundge" and the "Seattle thing", which is even worse!

Chaos: It might be dead by the time we get back...

Marvin: Definitely.

Gabba: I really feel sorry for them bands... The media builds them up, then fuckin' ditches them. Like, they give them a bad name after.

Marvin: So awful for them, god bless them.

Chaos: It's really easy to be in a band to slag, to be offered a lot of money, a big tour, and say, "Yeah, I'll do it", especially in England, where they got this thing where most of the music press, and the music business, will take a "band from nowhere" to just build up, make everyone buy their albums,and make everyone be into them... The next thing you know... BLAM!... they're gone.

Thrashead: It's kind of weird, to hear stories of the way the music press builds these bands up to stardom...

Chaos: Only to slag them off...

Thrashead: Nirvana was one of them. Then the Americans took it back to make it bigger and worse.

Chaos: It's like a typical American, who are always looking to England for something to buy. It happens all the time.



Vic: The whole time I was in England, Nirvana was like starting to be cut down... It was like, "NIRVANA IS JUNKIES"... and all the rumours and shit about them. They spent like six months building them up, like they're the best thing since WARM SHIT, and in the next six months after that they just cut them down, and cut them down... and all the while, a few pages back, there's the new batch of bands that they are building up.

Marvin: It's a conveyor belt, isn't it?

Gabba: It's not relevent to punk rock, really. They did it years ago with all the early bands, like the Exploited and G.B.H....

Chaos: They got away with it with a few bands... The Oi! thing is a perfect example.

Marvin: Just some silly category...

Gabba: Garry Bushell... he writes for The Sun now.

Thrashead: He writes for The Sun? I thought he was with Sounds.

Vic: Now he writes television reviews... (LAUGHTER)

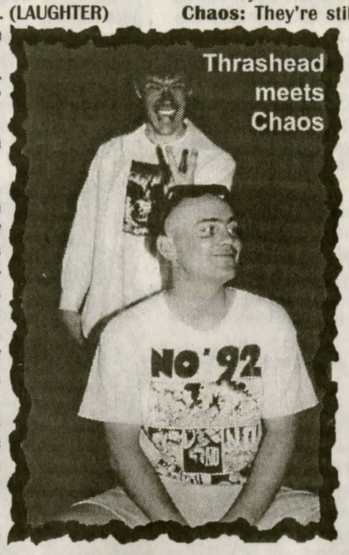
Chaos: He stopped writing for The Sun... he does T.V. reviews.

Gabba: During the war he was saying, "You lads in the Gulf are fuckin' dirt, you're a bastard...".

Thrashead: He was huge back in the 80's, too.

Chaos: I was watching this T.V. breakfast program, one morning... He came on and he was doing a review on some film, and he sat there in his suit and shit. This is irrelevent, really... The funny thing was that he was doing an interview with these English T.V. personalities, and they asked him a question about what he thought of this movie... He turned around on this program, and said something like, "Reminds me of the days when I was travelling with this band, Angelic Upstarts...". (LAUGHTER) What was he talking about?... He's a sad old man, basically.

Vic: At one time, he was a sad young man... that's all.



Thrashead: He really made a lot from pushing the Oi! stuff...

Vic: And killed it all in the process.

Marvin: Oh, yeah. A good thing, I think.

Chaos: It's a good example of "the bandwagon", you know. It's what happens when people jump for punk rock fame. He was just one of those people...

Thrashead: He even put a label on it, too.

Vic: A lot of bands that didn't even deserve that label got that label put on them.

Chaos: Exactly.

Marvin: I remember the Bad Brains were called "Rasta-Oi!"... He called them "Rasta-Oi!"!

Vic: "Rasta-Oi!"?

Marvin: Yeah, he used to call them "Rasta-Oi!"... Can you fuckin' believe it? Silly cockney twit... (LAUGHTER)

Gabba: There was a scene of bands that were around before the Oi! tag, and bands that wanted to be thrown under the Oi! tag. Most of them didn't complain about it.

Marvin: They used to play up to the press all the time.

Chaos: Now, they're probably changing their tune... them saying that they didn't want to be...

Vic: "We're not skinheads".

Chaos: At the time, if you go under the Oi! tag you can get like the front page cover of The NME or Sounds, and they'll write fuckin' lame articles on you, which were like, "Yeah, great!". All these bands jumped on this bandwagon, which we never did. Because we never fuckin' went for it, they started slagging us to shit... us and Disorder... We, at the time, just turned around and said, "No, this is fuckin' bollocks! Can't you see what's happening under your very noses? It's fuckin' destroying the scene! It's fucking things up." Because of our reaction they fuckin' hated our guts. It just goes to prove the point that we're still here and we're still going. Look at those fuckers... where are they?

Thrashead: Disorder are still going, too. They got something new coming out.

Katz: A split album with Mushroom Attack.

Chaos: I suppose you can say that they're still going.

Vic: They're still standing...

Chaos: They're still standing, and when they're not standing they are laying down.

Marvin: Also the Mob have reformed, as well as Rudementary... uh...

All: Rudemantary... uh... (LAUGHTER)

Marvin: (only joking) What do you call them?... fast band... couldn't draw...

Thrashead: Where's Cake when you need him...

Katz: They played a gig a month ago in Bristol.

Marvin: We didn't know that.

Gabba: This is just Chaos U.K. talking about punks, in general.

All: Punks, in general...

Marvin: We can write our own column, actually.

Vic: Let's see, who else can we destroy?

Gabba: There was a good band from New York called Nausea... (LAUGHTER)

Chaos: Think of any people you want to destroy? (asks band)

Marvin: No, we destroyed them all.

Chaos: Next question!

Thrashead: Have the band's politics changed much?

Marvin: Yeah, it has gone completely fascist. (LAUGHTER)

Chaos: Not really. It's just that we don't write so much about it anymore. We've basically run it into the ground, you know. We tend to also go and have a good time and laugh, basically, these days. The politics still there...

Pete: Keep the politics, and have a good time.

Gabba: Everybody knows what our politics are...

Chaos: By now, a lot of people know what our politics are.

Vic: Fuck it to shreds! We'll do songs about cider and violence. (MORE LAUGHTER)

Chaos: A lot of the songs we write are still very political, while at the same time we mix in some "drink and have a good time" songs, as well.

Vic: It's not dogmatic. Never been dogmatic, which is like an easy trap to fall into.

Chaos: That's exactly what I was going to say... It's really easy to corrupt the political thing, and it's real easy to get corrupted on the other side, the Peter and the Test Tube thing, where you can just be a fuckin' "drunk yobbo band", or like a fuckin' big "right-on anarchy band".

Vic: Straddle the fence, I always say.

Thrashead: Any favorite bands?

Marvin: Nausea, Extreme Noise Terror, Napalm Death...

Thrashead: What bands that you've played with, on tour, that have really impressed you?

Chaos: I think the best band I've seen so far, on this tour, was Hellspawn. They fuckin' rocked the fuckin' pants off me. It's been a long time since I've seen a band that I really enjoyed.

Marvin: I like Misery... I'll tell you, they're good. There was also another fuckin' great band... Buzz'Oven...they were fuckin' great.

Chaos: They were a fuckin' shit-all band.

Marvin: What other bands we played with?

Pete: Dogma Mundista! (shouting from the other side of the room)

Chaos: Got to say nice things about them... we're staying in their house, at the moment. (LAUGHTER)

Gabba: We was to play with Johnny Moped, but he couldn't come over and tour with us.

Thrashead: Johnny Moped... Is he still around?

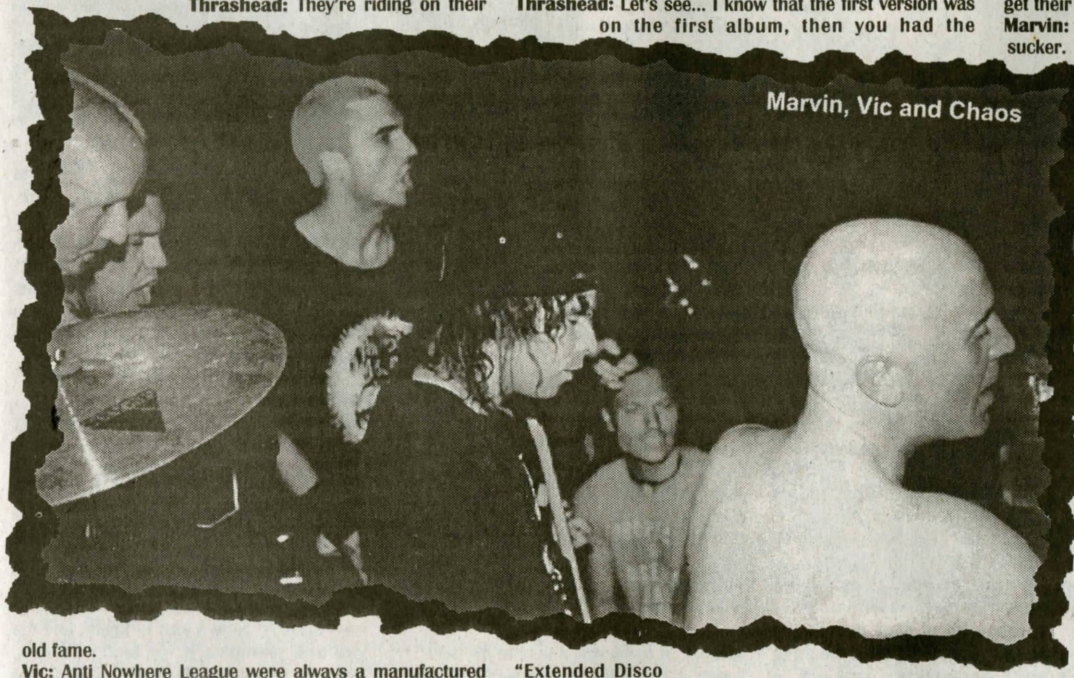
All: Yeah, really.

Pete: That he sure is.

"I'm not sitting here thinking about ten years from now, I'm thinking about like this afternoon, you know... I'm 29, and I'm like beyond redemption now. I'm fucked up, you know?..."



Thrashead: I've heard that Wreckless Eric, and a bunch of others, are all still around.
Marvin: A whole bunch reformed...
Gabba: I play in the Lurkers.
Thrashead: Really?!
(The tape ended, without us noticing it, so a good chunk of the interview was deleted...)
Vic: As I was saying... Don't you know that Nirvana bought back punk?
Marvin: That's why X-ray Spex are now doing it.
Thrashead: So, X-ray Spex did get back together? I heard it never happened.
Vic: It's just Poly Styrene and four krishna people.
Thrashead: So, it's not the original line-up, then.
Gabba: It's the same with all them bands, like Peter and the Test Tube Babies, Anti Nowhere League, Blitz...
Thrashead: I knew Blitz were back together.
Gabba: I play in the Lurkers as well...
Chaos: Cock Sparrer, Blood, Adicts, Stiff Little Fingers...
Marvin: Stiff Little Fingers reformed for a gig for lots of money. The Subhumans did that, too, about two years ago. The Subhumans reformed for six gigs, because the guitarist needed the money. I went to see the Anti Nowhere League, and it was sad as fuck. It was a bunch of old men getting up there for half an hour, and getting paid for fucking around.
Vic: So, we're a bunch of old men getting up there for half an hour, not getting paid... (LAUGHTER)
Marvin: Very, very true... They have no interest in the punk scene at all, and none of them see it either.
Thrashead: They're riding on their old fame.

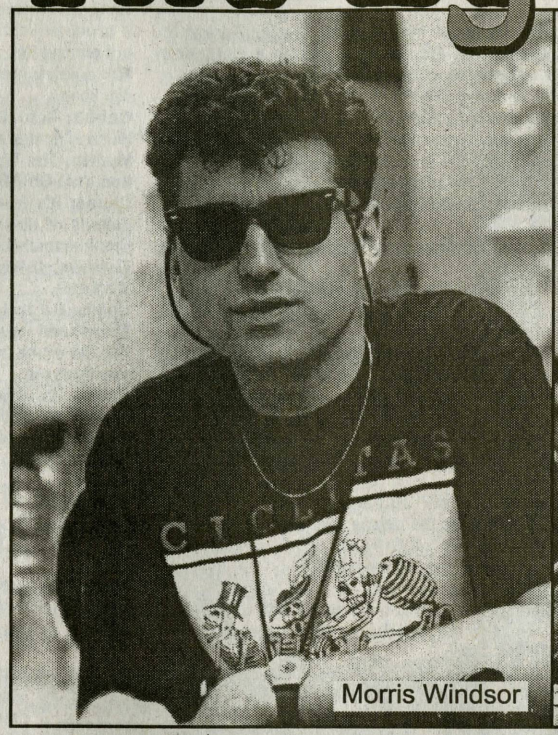

Marvin, Vic and Chaos

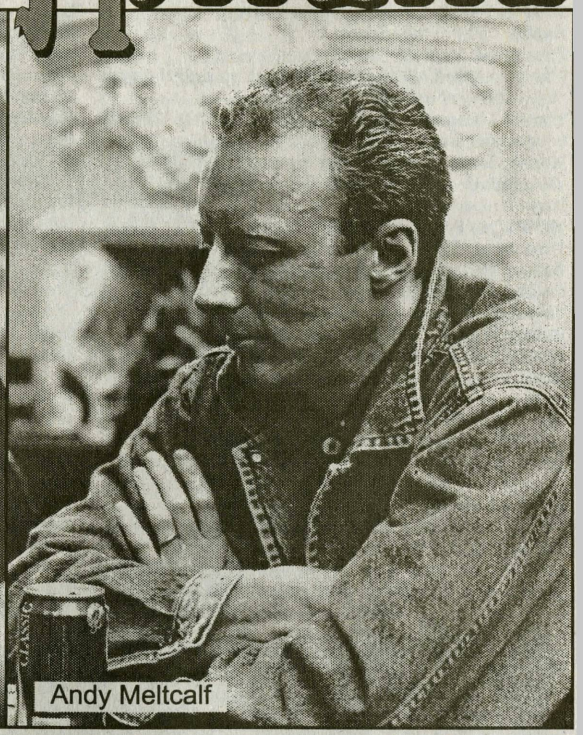
Vic: Anti Nowhere League were always a manufactured band, anyway.
Marvin: They were the saddest bunch of crap I've ever seen in my life. At least when X-ray Spex played they were good. Do you know what I mean? The Lurkers were the only band on the bill, that I've seen, that were any good. That was the Lurkers...
Vic: They never quit... and have young Bob over here. (points to Gabba)
Chaos: They seem to be the only band, from that era, that had kept it together.
Thrashead: They never broke up?
Gabba: They just release records in Germany, now, and they do big tours there.
Thrashead: Maybe they'll come out here...
Gabba: We're gonna come over, like this year... We'll come out and do the West Coast.
Thrashead: When exactly would that be?
Marvin: After his mother have a cake stand at the local faire... (LAUGHTER)
Gabba: I don't know what's happening with the band... I think I've left the band now, anyway. (MORE LAUGHTER)
Chaos: They wanted him to tour with them in Europe, but he told them that he would be touring with Chaos U.K..
Marvin: Tell us about the story on how you lost your voice in Germany?... He disappeared into a dodgy-dive and came out with no voice. (LAUGHTER)
Chaos: In Hamburg, the city of sin.
Marvin: Reduced to a whisper...
Gabba: He went around wanking until there was nothing but air coming out the end. (MORE LAUGHTER)
Thrashead: Anything else we need to know?
Vic: Did we mention that Chris Andrea is a complete and utter fraud?
Marvin: Yeah, mention that again... Chris Andrea, a fraud.
Thrashead: Explain "Farmyard Boogie"?
Gabba: It basically started out as a Killing Joke-style song.
Chaos: In the studio, the first time, it was going to be a serious Killing Joke-type song, but we all got pissed and it deteriorated into a fuckin' pile of shit, which has stuck with us for the last thirteen fuckin' years, basically.
Gabba: And we plan on doing a new version.
Vic: The absolute last one.
Chaos: Or is it?
Vic: It is, because I won't play on it.
Pete: I ain't gonna do the reggae one, then.
Thrashead: Reggae? (LAUGHTER)
Chaos: We'll do the reggae track first.
Marvin: A dub reggae version.
Thrashead: Let's see... I know that the first version was on the first album, then you had the "Extended Disco Mega-Mix" on the "Short Sharp Shock" album.
Gabba: The live version on the "Just Mere Slaves" 12".
Thrashead: The "Cider House" one on "Chipping Sodbury"...
Vic: Then we have "Fartyard Boogie" on "One Hundred Percent Two Fingers In The Air Punk Rock".
Gabba: Then, on the split LP "The Death of Farmyard Boogie", which is like the starting first few chords.
Katz: How about the thrash version on the live CD, from Japan?
Gabba: Yeah, the fast version...
Vic: The split with Raw Noise, which is the "Benny Hill Drunk Again" version. (LAUGHTER)
Chaos: Then we got "Farmyard" on the 1986 live version, where he's (Mower) completely drunk and pissed out of his head, with twenty pints of cider in him singing, "Bwabwabwabwa" (drunkard noises).
Marvin: It's the only fuckin' way to play that song, really.
Gabba: The idea for "Farmyard Boogie" originated from The Wurzels, a folk band.
Marvin: That we stole from, and based our careers on it.
Chaos: We created punk rock on The Wurzels.
Gabba: Who are basically a drunken version of us, but playing folk music.
Thrashead: Are you going to do a tribute album?
All: Yeah.
Gabba: Actually, we were thinking of doing all the Wurzels' songs as punk songs.
Marvin: The Wurzels were the Germs of their generation. (LAUGHTER)
Chaos: It's true... they died similarly. He drank three gallons of cider, drove his M.G., and crashed. Darby Crash actually copied him.
Thrashead: What are some of the plans you have, after the tour?
Chaos: Get fuckin' drunk in English pubs. (LAUGHTER)
Thrashead: Besides that...
All: Get drunk in English pubs. That's all...
Vic: Pass out.
Gabba: We're going to organize another tour of Europe.
Chaos: We might do another tour of Japan.
Marvin: Not again...
Chaos: There's going to be alot more touring when we get back.
Thrashead: Any new future releases?
Vic: A new 7" we just recorded yesterday. It should be out as soon as I get my shit together to put it out in this country.
Gabba: Anybody that's been in Reagan Youth can never get their shit together, really. (LAUGHTER)
Marvin: Reagan Youth? Shit, they still owe you money, sucker.
Vic: They do...
Marvin: Is it an unwritten rule in your life, that any band you join rips you off blind, is it?
Vic: Yeah, that's always the way... traditional.
Thrashead: Do you think you'll be doing this in ten years?
Chaos: Probably...
Vic: I'm not sitting here thinking about ten years from now, I'm thinking about like this afternoon, you know...
Marvin: It's gotten past the phase you can tell, really.
Chaos: You're going to have to grab a proper job, and sooner or later it will definitely grab you.
Vic: I'm 29, and I'm like beyond redemption now. I'm fucked up, you know?...
Gabba: Yeah, too late...
Marvin: No going back...
Vic: It's like, even if I wanted to be like a fuckin' totally average, upstanding person, I couldn't, because I fucked up already...
Thrashead: Did you consider it fucking up when you made the choice?
Vic: Put it this way... I could say that I hate punk rock, because it ruined my life, but at the same time I don't know what the fuck I'd be doing, otherwise. I probably wouldn't be happy doing it. At least I'm having a good laugh doing this, and travelling around the world, on top of it.
Chaos: It's like that old cliche, "Punk is a way of life", which this is definitely fuckin' it, I'll tell you.
Marvin: "Spunk is a way of life". That's the other side of the band we don't want to go into... the seedier side.
Thrashead: Any last comments?
Vic: Aww... all ready?
Chaos: Anybody out there prepared to offer us another big tour, big promoters, big tour, lots of money, you know...
Vic: Big gorilla-like bouncers that don't do anything but watch the band, and beat people up that are standing there doing nothing.
Chaos: Hot tubs, jacuzzis, saunas...
Vic: Big long-sleeve tour shirts, with all the tour dates on the back.
Chaos: Shorts, boots...
All: Stab is a fraud.
Thrashead: That's it.

The Egyptians

Andy Metcalf and Morris Windsor have been associated with Robyn Hitchcock since the early days of The Soft Boys - England's seminal, cult 'new wave pop/old wave punk' band. While Soft Boy's guitarist Kimberly Rew went on to craft the perky pop of Katrina and The Waves, Hitchcock, Metcalf, and Windsor stayed true to their original influences. As Hitchcock's partners in the Egyptians, Andy and Morris through a string of albums, have helped consolidate their position as the quirkiest, most intelligent British band this side of XTC. With the release of "Respect," a follow-up album to their college radio smash "Perspex Island" (1991), Andy and Morris took time to talk to FLIPSIDE.

Interviewed by MARTIN BANNER & POOCH at The Palace in Hollywood.
Fab Photos by 'CHELLE


Morris Windsor


Andy Meltcalf

(Morris picks up a CD reissue of The Soft Boy's first album "A Can of Bees" that's laying about.-MB)

Martin: Have you seen the Rykodisc reissues?

Morris: Yeah. I've got the Rykodisc stuff. They're the green ones, right?

Andy: I've got them. Never looked at them.

Martin: Really?

Morris: I've got two. Never looked at either of them.

Andy: Yeah, but there's this compilation coming out soon that'll be more interesting.

Martin: Is that the B-sides and unreleased material?

Andy: It's a double CD. Not so much B-sides.

Morris: We didn't have too many singles, y'know.

Andy: There's a lot of stuff that hasn't made it out. It's a combination of the three album's worth of outtakes. That will be almost everything. There really will be only shit left.

Morris: Some live stuff...

Martin: You had a live album released in England, LIVE AT THE PORTLAND ARMS.

Morris: That was sort of a precursor to our current phase, actually.

Andy: Except I was playing double bass then.

Morris: Those were fun days.

Martin: How did you guys meet? Were you at Cambridge together?

Morris: I met Robyn through a guy. A tall bloke called the 'The Great One'. He was so tall he had to stoop to talk to people. I was in a band in college and Robyn's band, at the time, opened for us. And that's how I met him.

Martin: Was this like a pub band?

Morris: Yes, exactly.

Andy: I can't remember how I got involved.

Morris: All I can remember is I met you in a pub.

Andy: Yeah, we met in a pub.

Morris: It must have been some kind of...

Andy: Lunchtime?

Morris: There must have been a reason for it.

Andy: Our drug connection?

Morris: Yeah, let's say that.

Andy: OK, let's say that.

Morris: (loudly to the tape recorder) OUR DRUG CONNECTION!

Andy: We have the same dealer.

(Everyone laughs)

Martin: Are you pleased the Rykodisc CD's are coming out?

Andy: I think we're all pleased that the music finally found a good home. It never really got what it deserved.

Martin: It really was ahead of it's time.

Andy: When it did resurface, it was resurfaced in a kind of half-hearted way. It's nice that its being properly put together now by someone who knows what they're doing.

Pooch: You've also got a cut on one of the Rhino Records "DIY" releases. Which is neat because The Soft Boys never got the kind of promotion they needed to out here.

Morris: Somebody yesterday asked me about it. He said it had raised eyebrows because of the fact that we were included on it. 'Cause we weren't really a 'punk' band. It's amazing that we're on there at all. They've had all these, sort of 'retrospective', punk collections in England, but we're never on them. We really didn't figure in at the time.

Pooch: Did you ever play with any of the punk bands? Did you get booked with them?

Andy: Elvis Costello. We did a few gigs with Elvis. But he wasn't really punk, either.

Morris: There was always this sort of hierarchy with Bob Geldorf and Paul Simenon and people like that. And Mick Jones was always around. You'd see them at the gigs. But we didn't really get booked with a lot of those bands.

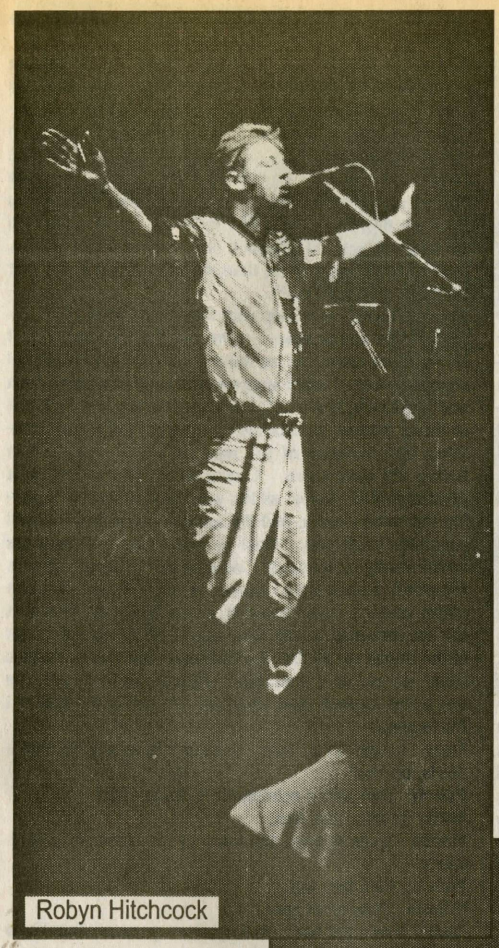
Andy: Generation X. We did a gig with Generation X.

Morris: I remember we used to do 'Cold Turkey' live and Tony James came up once and said "Oh, that was really great!"

Andy: The last time I met Tony James...it was in Santiago de Compestello in Spain. I was there on holiday. It's on the pilgrim's route. Now, it's actually a tourist attraction, but it used to be where the pilgrims walked on their knees or something. Anyway, we'd done a tour of Spain, and the guy who promoted it, we kind of walked into him in the lounge at the airport. He said "Here, have these passes to see Sigue Sigue Sputnik tonight." We were very pleased that we got invited to this gig. They were playing in the main square in front of the cathedral right outside our hotel window. So, if we'd not gone, it would have been really, really irritating. That was my Tony James and Sigue Sigue Sputnik story.

Pooch: After The Soft Boys split up, what did you two do? Did you immediately get together with Robyn, or did you play with other people?

Morris: Like Robyn, I kind of retired for a couple of years. Although, I did have a stint with The Monochrome Set for about six months. We had an aborted tour of America in 1983. And then I retired again for a year. Then, Robyn, he'd done his



Robyn Hitchcock

acoustic albums, and he'd decided he wanted to do some records with a band. It started off with just me and him playing on sometracks. Then, Andy...

Andy: Then, I appeared. I beamed down into the studio.

Morris: It all kind of happened by accident.

Andy: It was a complete accident.

Morris: We weren't expecting it.

Andy: I was helping somebody write TV commercials and soundtracks in a studio in London at the time.

Morris: Roger Jackson. He was the keyboard player in the early Egyptians. That's what he does.

Andy: Not so much commercials, anymore. He does a lot of TV dramas, BBC dramas. I was working with him when I went off to the Egyptians. So, I dragged him along to a couple of gigs to play keyboards.

Pooch: It's neat that you've maintained friendships. That's really cool.

Morris: We never fell out or anything.

Pooch: What's Kimberly doing? (Kimberly Rew - The Soft Boys lead guitarist.)

Morris: I think that (Katrina and) The Waves still exist, actually.

Andy: We just did a gig with Kimberly not too long ago.

Morris: Actually, all of us did. We had a Soft Boys' reunion in November. It was a benefit for Bosnian medical relief.

Martin: Will the benefit be released as an album?

Morris: No. It wasn't recorded...well, there is a DAT.

Andy: I have the DAT. I'll wait a couple of years and then accidently give it to some bootleg producer.

Morris: There's a lot of reunions going on...

Martin: Y'know Big Star just did a reunion show.

Andy: Did they?

Morris: Yeah. They used a couple of The Posies as the backing band.

Martin: Didn't Alex Chilton (founder of Big Star) open for you guys?

Andy: Last summer.

Morris: He did a whole half a tour.

Andy: We run into him all over the place. He's opened for us a couple of times.

Morris: I actually played on a live album with him in London.

Pooch: Did you guys back him up on your tour?

Morris: No.

Andy: No, he has a band. I sat in on organ a couple of times.

Morris: He's funny.

Andy: Very laid back.

Morris: (laughs) Yes, 'laid back' is the word.

Pooch: Do you two write?

Morris: Yes. I'm left handed.

Pooch: No, songs.

Morris: Not really.

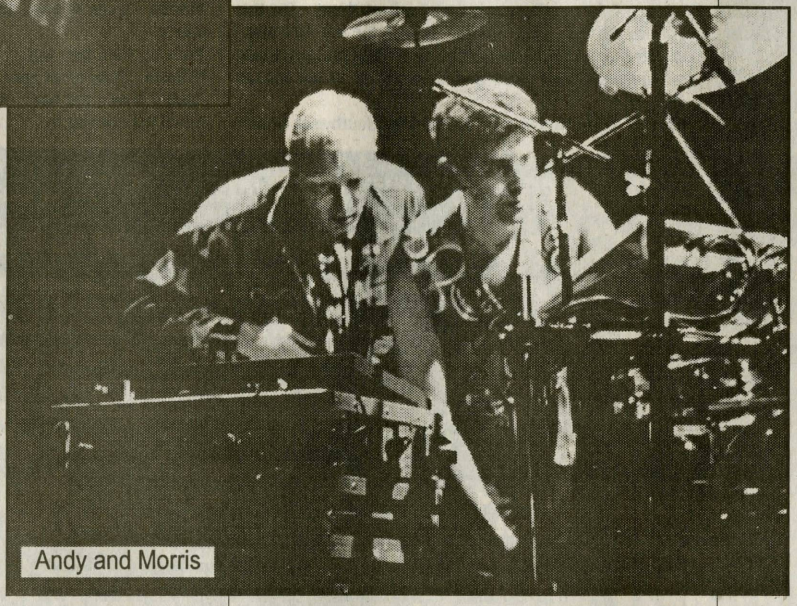
Andy: A little.

Martin: I understand you recorded RESPECT in Robyn's house?

Morris: Some of it was in the kitchen, some of it was in the living room. I did some cymbal overdubs in the toilet.

Martin: It must have been chaos.

Andy: It wasn't chaos really. It would have been chaos if we had not had some very together people doing it. The BBC
have a bunch of mobile studios that they use for films and broadcast stuff. I think they're the only computerised, 24-track mobile studios in the world, and they rent them out. And nobody knows. Nobody knows they rent them, so the rates were ludicrously cheap. So, when we asked around about mobiles, the BBC was the cheapest. It's the best equipped because they're doing live broadcasts and the like. It's absolutely fantastic. So, we took them over to this island on a ferry...



Andy and Morris

Martin: The Isle of Wight?

Andy: Yeah. And we parked it up on this really narrow, residential street. It was 40 feet long. We ran these huge power cables into the garage. It was great! It was really, really fun!

Martin: It must have attracted a lot of attention.

Morris: There aren't that many people, but what there was it certainly attracted their attention.

Andy: This was after the holiday season. So, it was only the local people who were there. It's a very tiny, little town. It's very old-fashioned. So, even if you attract attention, it isn't much. In a big town, we would have gotten crowds of gawking people.

Pooch: Doesn't Robyn live in America, now?

Andy: In Washington, D.C.

Morris: We live in this one great big line. Andy lives in London. I live 100 miles west of London. And Robyn lives 3000 miles west of London.

Martin: It must make it difficult to work together. What does he do? Call you up on the phone and say "Hey! I've got some songs, come on over."?

Andy: He actually sings them to us over the phone.

Morris: He hasn't been over here that long, in fact.

Andy: He didn't move here till after the album was actually finished.

Pooch: You guys have a tremendous chemistry together. When you played the other day, Robyn said "Let's play 'Waterloo Sunset'" and you didn't know what key it was in. But he went "1-2-3" and you were able to pick it up right away.

Morris: Well, its a familiar thing.

Andy: We've been playing together so long we ought to be able to do that. There's a common area. If you were to make a diagram of what we all like, there would be a blob where the three circles would meet. And we can do that stuff in our sleep.

"It's amazing that we're on there (DIY) at all. They've had all these, sort of 'retrospective', punk collections in England, but we're never on them. We really didn't figure in at the time."

Martin: You've done covers of Byrd's tunes...

Andy: Byrds, Beatles, The Band. Groups beginning with 'B' we've got down.

Pooch: Have you had a chance to see any local bands?

Morris: Not a lot.

Andy: We saw a few bands when we were rehearsing out here. Poster Children...

Morris: Ween...

Martin & Pooch & 'Chelle: (screaming) OH, NO!

Morris: They're not our cup of tea.

Andy: It's best to say none of us really understand it.

Morris: You can understand it on a superficial level. It's "bad music" basically. I can respond to it on that kind of level, but it's mad.

Andy: If you look through my CD collection, you'd understand why I wasn't quite sure about Ween.

Morris: We heard The Screaming Trees soundchecking at about 200 yards away and that was loud enough for us not to go any closer...

Pooch: What about Poster Children?

Andy: Interestingly enough, when I stood behind the P.A. and watched them, I thought they were playing really, really well.

Morris: We met them earlier in a restaurant and they're so shy and quiet. They sort of come up to you and...

Andy: ...Mumble.

Morris: Then, onstage they're like wild people. It's kind of like a therapy for them, to let out all their aggression.
It's music therapy.

Andy: (Laughs) Not like us. We're outgoing when you meet us and then we're shy onstage

Pooch: Yeah, but you talk onstage...

Andy: That's just nervous babble.

Morris: Anybody want any chewing gum?

Martin & Pooch: Yeah.

Morris: We love your chewing gum.

Andy: We do love your chewing gum.

Morris: It's the perfect size. (Morris offers Andy a stick of gum.)

Andy: I won't right now. But, I do want you to know that I do have my own pack. (Andy shows us his Trident pack to prove it.)

Morris: We're going to have to go soon. We're soundchecking.

Andy: Are there any questions you would like to ask us about the new album?

Martin: How did you like working with (producer) John Leckie on RESPECT?

Morris: Not an easy person to get to know, really. After working with Paul Fox (on PERSPEX ISLAND) who's all over the place, and quite vocal, John Leckie's a very introverted producer. It's not easy to know if what we're

doing is right or wrong. He pretty much left us to do what we wanted, and if he didn't like it, he didn't like it.

Martin: I would think Robyn would be the final word on a song...

Morris: We're quite open about these things...

Andy: Earlier in our career, we sort of produced everything ourselves.

Morris: Paul Fox is the one who's had the most control over what we were doing.

Andy: We'd all liked what John Leckie had done. With Paul Fox, we had a bunch of songs and had to make an album. On that, the producer was quite instrumental in which songs would go on. And, although we've got enough ideas between the three of us, Paul was a good 'filter'. He was very good at making us think about whatwe were doing. With John Leckie, it was more a situation of having songs we were ready to record and wanting to do them in a particular way and he was really the 'recording co-ordinator'.

Morris: He's a very good engineer.

Andy: He's really excellent.

Morris: He was more important as an engineer than as a producer.

Andy: He had a very trained attitude toward recording. If we said, "We want to record a sauce pan" he wouldn't say "You can't record a sauce pan in a living room". A lot of producers and engineers would be freaked out by not recording it in a soundproof room. But he wasn't bothered by that. He just wanted to get it down. He was very "Whatever makes you feel comfortable, I'm a good enough engineer that I can make whatever you do sound good". Which, on RESPECT, is exactly what we required.

Martin: Even though you said it was recorded quickly, RESPECT is one of the most lush sounding albums that you've done, complete with the strings and horns...

Morris: It's probably because its more than the sort of basic 'guitar-bass-and-drums' sound we've had before. I've got to go downstairs and set up some equipment...Thanks for stopping by.

(MORRIS leaves.)

Andy: I guess my favorite aspect of the album is, quite selfishly, the string arrangements, which I did. I had never done that before. I had music in college, so I kind of knew what to do, but I had never said "I'm gonna do it", and then gotten the string players and booked the studio, and thought "If this isn't good enough, I just wasted three grand". I kind of did it with a piece of manuscript paper and a pencil, which is really the 'guerrilla' way to do it. It's quite nerve-wracking when you're there with the string players, who do this all the time, and they're going to look at what you did and say "I can't play this!" But, it worked out really well, and I'm very proud of that. I think by doing it the way we did it, we came up with some pretty original combinations of sounds. A lot more thought went into this one, at least different sort of thoughts, than in previous albums. The sort of thought that went into PERSPEX ISLAND was "We're a really three piece band that plays guitar-bass-and-drums", whereas this album was more "Well, here's a song and what can we do to it to make it sound different". I mean, as soon as you say "There isn't a drum kit and no electric guitars" right from the start, and we're using more piano, and shakers, and acoustic guitars...well, it paints very lush. The original tracks were quite bare, and we had eight days of overdubs where we went hellbent for leather, a lot of stuff got put in there. Some stuff got left out, but more got left in...

Martin: There's always that moment in your live shows where everyone stops and exchanges instruments; so Robyn is on drums, you're on electric guitar, and Morris is on bass. Everyone seems pretty comfortable with that. I mean, I can't hear any differences in the songs.

Andy: That is interesting. I think we are definitely better at the things we're best at. When I play drums, I can only play one way, and that's the drumbeat that I do. One thing that's very interesting when we all swap round is that we're all constrained by our hopeless limitations, so what we play has to be very simple. It becomes very simple, which is not necessarily a bad thing. On this tour, we do very little of that. Except for the fact that I do half the set on bass and the other half on keyboards. Robyn does all the guitar and Morris does all the percussion.

Pooch: Didn't Robyn say at South by Southwest (music festival) he doesn't ever want another guitarist in the band?

Andy: He kind of swings violently from one extreme to another. Which is not to say he didn't mean what he said. I think we're all musically jealous of any competition in the band. I hated having a keyboard player on tour, because I was used to playing the keyboards on the records. I hated it. I probably hated it more than the other two. I think all three of us are very intricate in what we do, so I don't think there's a lot of room. We were very surprised when we cut down to a three-piece, after we got used to it we thought "Where was there ever room for anybody else?".

Pooch: Do you ever help with the arrangements?

Andy: The songs always come out the way they do. I don't think either of us have ever suggested lyrical changes, ever. I often suggest structural changes which end up leaving lyrics out...too many verses and that sort of thing...Morris, as drummer, will often influence something just because of the way he plays. I will often define the harmonies. A song like "Winchester" is a good example. Almost all the way through Robyn is playing the same chords, and the melody suggests the chord sequence I will play. Most of those type of things are never really discussed. "Winchester", before it was recorded, Robyn and I played it once into a cassette player and I'd never heard it before that day. The next day we recorded it with Morris with no rehearsal. A lot of the things we do are like that, and then there are days when we are very uncertain. I think, interestingly, the one's that happen spontaneously are the one's that last the longest.

Andy: I ought to go now. You don't have any Flipside t-shirts, do you?

Pooch: This shirt's actually from about 1981.

Andy: Yeah? I like that.

Martin: Does Al have any more of the black on black t-shirts.

Pooch: Nah, he's out.

'Chelle: They're all gone.

Andy: That's too bad. Well, I better go now. Thanks so much for coming by.

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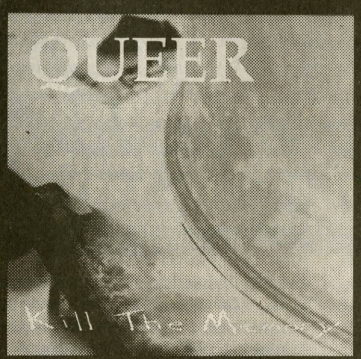

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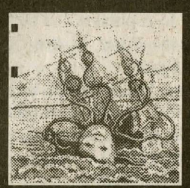

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photo Chris Cuffaro

Legend has it that some five years ago local Seattle scenesters and former KMCU DJs Bruce Pavitt and Jonathan Poneman borrowed an estimated $43,000.00 to set up an Indy record label called Sub Pop. You already know what happened next: The Sub Pop 200, The Singles of the Month Club, Soundgarden, Mudhoney, L7 etc., Jack Endino is THE grunge producer, Charles Peterson is THE grunge photographer and the English press loves it all! Flash forward to the summer of '91: Sub Pop faces two costly copy right suits involving Tad covers (Namely, the use of the Pepsi logo on "Jack Pepsi" and the cute anonymous couple on "8-Way Santa".), our own Krk receives a hundred dollar check from Bruce that bounces like a rubber ball and a parody shirt that reads "Sub Plop, What Part Of We Don't Have Any Money Don't You Understand?" makes the rounds at the International Pop Underground in Olympia. Flash a little farther to the spring of '92: Sales for Nirvana's "Nevermind" album top 3 mil in the states and the "Bleach" album goes gold. Receiving 3 points per each copy of "Nevermind" sold (If the Rolling Stone is to be believed.), it's safe to say that Jonathan and Bruce are now artistically and financially free to do whatever they want. So what's next?

Bruce Pavitt and Jonathan Poneman were interviewed April 7th, 1993 by Bob Cantu at the Sub Pop offices in Seattle, WA.

Bob: I've been reading your stuff in Spin, are you an actual part of the writing staff now?

Jonathan: Oh, no, no. I just did a couple of pieces that were assigned to me by a former senior editor Lauren Spencer. She's a good friend. When I'd taken the pieces she was an acquaintance I'd just known from doing Sub Pop. I like to write and the opportunity sprung forward.

Bob: It's interesting that Sub Pop started as a fanzine and now you've written for Spin....

Jonathan: Bruce started it as a fanzine, I really didn't have much writing experience per say. I remember writing a record review for

All Mods Con" by the Jam. That was 14 years ago or whenever that record came out. That was the last time I'd done any kind of record reviews.

Bob: Have you been asked to do anything besides the Soundgarden and Nirvana interviews?

Jonathan: I did a "Grungewear" piece for Vogue. Whenever I can, I like to write. It's more of a hobby than anything else.

Bob: I didn't see the Vogue piece. Is it tongue in cheek?

Jonathan: Because of the whole industry that's springing up around grunge, some people took it very seriously. For me it was, like, a laugh. Once something takes on those proportions, as the alleged "grunge phenomenon" has at this point, what else can we do but laugh. Like disco or anything else, things become a huge transmogrification, a huge caricature of their former vital selves. You can either walk away in disgust or else you can have fun with how bloated they've become. Sort of like the latter years of Elvis. Some people saw that as a tragic decline and fall, but in a lot of ways I thought there was something magnificent in the utter bloated decay and decadence that the later days of Elvis came to represent.I'm starting to think the same thing of the "grunge industry" right now.

Bob: There was this article in Hype magazine where they talked at length about the seemingly expensive table in your meeting room. Is this the table?

Bruce: This is the table.

Bob: Does it signify that you have opulent tastes now?

Bruce: That's one way to interpret it. Basically, one of my very best friends is a designer and he wanted the opportunity to create a table for this room and since I really appreciate his craftsmanship and his art I Ok-ed that.

Jonathan: He's on a South Seas cruise right now, otherwise we'd have you interview him.

Bruce: If you're fishing for a quote as to our wealth, we are rich.

Bob: How long have you been in this building?

Bruce: Five years, as of a few days ago.

Jonathan: April 1st, 1988 was when we first moved in here.

Bob: What was the party that you threw at the Crocodile Cafe a few days ago for?

Bruce: That was our anniversary party. We've been going full time for five years.

Bob: A lot of people think that Subpop has become merely a breeding ground for the major labels. What do you guys see yourselves as?

Bruce: (Laughing) A breeding ground for the majors....

Bob: Is that a bad thing?

Bruce: I don't really put a value on it. The thing is that we work with bands and it's not like we're out there shopping the tapes for major labels. The bands are doing that and some bands see us as a stepping stone to major label deals, but that's their business.

Jonathan: I take a little less moderate stance. I think it sucks! I think the bands deserve to have any option to do anything that they want to. They deserve to be well represented and well informed in terms of their options. The thing that's bumming me out right now is that you are asking about the business and not the art or the music. When you read music articles these days it's always "What kind of deal are you getting?". They don't give a shit about what the band sounds like. There might be a brief description like "They're Mid-western Grunge!" or blah blah blah.

Bruce: Everything is focused on the industry right now.

Jonathan: And that should be secondary.... "How much money are you getting from Inter Scope?" or "How much money are you getting from Sony?"....

Bruce: Our primary interest is in the art. It offends me when people say that we're a breeding ground for the majors as if we have some master plan to chug these bands out and send them upstairs. We sign bands because we like them. If they want to "Go for it...", try and cash out or fall flat on their face, that's their choice.

Jonathan: But, what should we do in the event that they should want to move forward? Are we supposed to say, "Ok, guys. Go to the major labels. We've invested a whole lot of money and time and love and passion into your career, but we'll simply step aside because we're punk rock and we're Indy..."! We'd go out of business. That's fucked up. I want to be able to create a system where we cancompete effectively with the major labels in every single aspect, except we will be aesthetically superior and we will be able to provide much more time and care on a personal level to the bands. We won't be dealing with that kind of bloated scale. I do not ever want to pay that kind of money to anybody. Myself included. It's the equivalent of what's going on with our government right now. There's a lot of pork. There's a lot of waste. A lot of mismanagement involved and I just don't think that it's necessary.

Bob: How much longer do you think you'll be putting out vinyl 7 inches?

Jonathan: We do a substantial amount of direct to retail mail order business. It's becoming very collector oriented.

Bruce: It's a collector's market. Because we're an indy label we still cater to a collector's market. We'll continue to put out vinyl as long at there's people out there willing to buy it.

Jonathan: I think there will always be a few thousand people who will want to get into record collecting. People collect model airplanes, they collect beer bottles, baseball cards....

Bruce: The thing about vinyl is it's one of the few ways an Indy shop can distinguish itself from the larger chains. I think if those stores are going to stay in business they'll have to focus...

Jonathan: Specialization....

Bruce: .... on specializations.

Bob: Are you guys record geeks?

Jonathan: I am not, personally. I was when I was younger, but I'm decidedly not a record geek. I am a live show and demo tape geek. The latter not by choice.

Bruce: I have a lot of records. Uhmm... I guess I'm a record geek. I really appreciate design and packaging and so fourth. I think the record itself, the music in combination with the visuals really serves as an archival document. It's fascinating to see what people put out. Especially it they're putting it out themselves.

Jonathan: The only reason why I'm not one is because during the whole ascendant period of the Seattle scene, as it were, I was so involved in going out and putting on the live shows that it really skewed my orientation for a long time. I love records and I think I have a similar appreciation for the design. I'm not as educated as my partner is, historically, but I listen to a lot of music. I listen to a lot of music outside of contemporary American rock/pop music. As does Bruce. I don't have a very audiophile approach to the stuff. It's just a very immediate, emotional reaction to hearing good music. I don't care about the format so much as the music. Similarly with live music. It's just the best way to get physically impacted by some great music. A huge dose of it.

Bob: You still have time to go to shows?

Jonathan: I think I go to more than Bruce, but I don't go to as many as I used to. Because a lot of the bands in Seattle blow.

Bruce: I'm not really that interested in rock 'n roll right now. Even though there are more and more bands, there's more economic opportunities for groups, there's more clubs opening and more people I know that are musicians are making a living at it. That's cool. But, as stated earlier, the primary motivation for a lot of groups is a career. And a way to make money and a way to avoid working at McDonalds. That can be pretty boring if your art is thatcalculated.

Jonathan: Exactly.

Bruce: I'm interested in listening to people who are creating art, first and foremost, to express a point of view. And if you're busy worrying about your major label deal and so fourth, your art tends to suffer from that. So, I'm looking to the next Punk Rock Revolution. I don't really see it out there. There's some stuff, like the Kill Rock Stars label in Olympia. I think they've got a lot of attitude and that's a really cool label. It's a pop scene out there. People are focused on good songs, which is cool. I'm a big fan of pop music, but as far as rock n' roll and music that has attitude, I don't really see it out there at this point in time. The past year, I think things have become really deluded.

Jonathan: The thing is everybody cites the post "Nirvana empowerment of independent rock", which was actually the "post Nirvana devaluement",....the stuff has become so common and has become corporate bile, at this point. Who needs this shit?

Bruce: Of course we're part of that process. But, you do what you can to stay in business, to arrive at opportunities for musicians and work with people who you ultimately respect as artists.

Jonathan: It's a difficult thing. A: We make money from it. B: Some of these people are our friends and C: A lot of these people, we've helped launch their careers. The thing is, the way that popular culture works.... it shifts so quickly and so dramatically, that something that's vital one season can be absolutely the most heinous and boring thing next season. You need to be able to adhere to your principles, and yet be able to stay in business....

Bob: Having a Nirvana allowed you to do that....

Bruce: Sure. But when people really check out our roster, we're really working on a variety of stuff. This new group we're working with, the Spinanes, from Portland, has a woman on electric guitar and a real heavy drummer....

Jonathan: Rebecca Gates is the singer/guitar player and Scott is the drummer.....

Bruce: It totally rocks, you can understand the lyrics, there's emphasis on good song writing and not four white guys up there singing about their major label record contract.... I'm just sick and tired of that shit. We're really trying to make an effort to stir things up in any way we can. Of course, it's difficult with us because once you set a tone with a label everybody expects you to stick with it. Half the people want you to stay the same and the other half of the people want you to change....

Jonathan: ....and our sick of the old shit.

Bruce: And frankly, we generally align ourselves with the people who our sick of the shit.

Jonathan: We've been listening to this shit longer than anybody else.

Bruce: We want to be stimulated. We want to work with diverse, creative people. Sometimes you'll put stuff out that you think is brilliant, like Codene or Dusty Bernstein or whatever and they'll be the two worst records in your catalog, but at the end of the day you can go "Fuck it! This is brilliant music and I'm going to put this out, one way or the other...".

Bob: If so much of the Seattle scene "blows", than where are youlooking to for new bands?

Jonathan: It's not that we're consciously avoiding Seattle, there are great rock bands in Seattle. Some of them have recorded for Subpop. The thing is, that this has become a corporate watering hole.

Bruce: Like L.A.

Jonathan: And besides that, there are plenty of great independent record labels in this town. Empty Records specifically is a world class Indy record label. CZ puts out plenty of great records...

Bruce: You've got K down in Olympia and Kill Rockstars and Subpop.

Jonathan: We are a very vital, well tapped, well represented community. For my own interest, I like being able to go out to other parts of the country where there are happening things going on. We're not trying to re-create what's happened here.... That, to me, has been a press concoction. The fact of the matter is, regional scenes are all very similar in the way that they grow up. You'll have a hand full of bands and they'll be a bit of a support system... they'll connect and interact and then, suddenly, media outcry! But, we're not trying to create it that way. We're just looking for different vital and interesting communities, so we can go and hang... You know, lend our services and our endorsement and go from there.

Bob: I think that people end up ultimately rejecting media hype anyway....

Jonathan: The thing is, I think, more importantly, it's not the media hype that people are going to reject, it's the media itself. Punk rock has always been about empowerment and about storming the Bastille, as it were. There are going to be people who are going to say, "Al Flipside is a boring old fart! This motherfucker doesn't represent me... Bruce and Jonathan at Subpop, these are aging yuppies... What the fuck do they know?" That is the way that momentum is achieved in popular culture. And I think that that is basically what's going to happen. You also have a lot of technological innovation.... Who knows where punk rock is going to spring from next?

Bruce: And through what format?

Jonathan: And it will probably not represent the last two times punk rock sprang forward. 'Cause that's basically been done and done and done....

Bruce: We're not punk rock reactionaries, you know. "We're only going to put out 7 inch singles by angry white guys..."! To me, that really isn't interesting. For people to say "Pop sucks!" or "Techno sucks!", to me, that speaks complete and total ignorance of what's going on in out culture.

If you're fishing for a quote as to our wealth, we are rich.

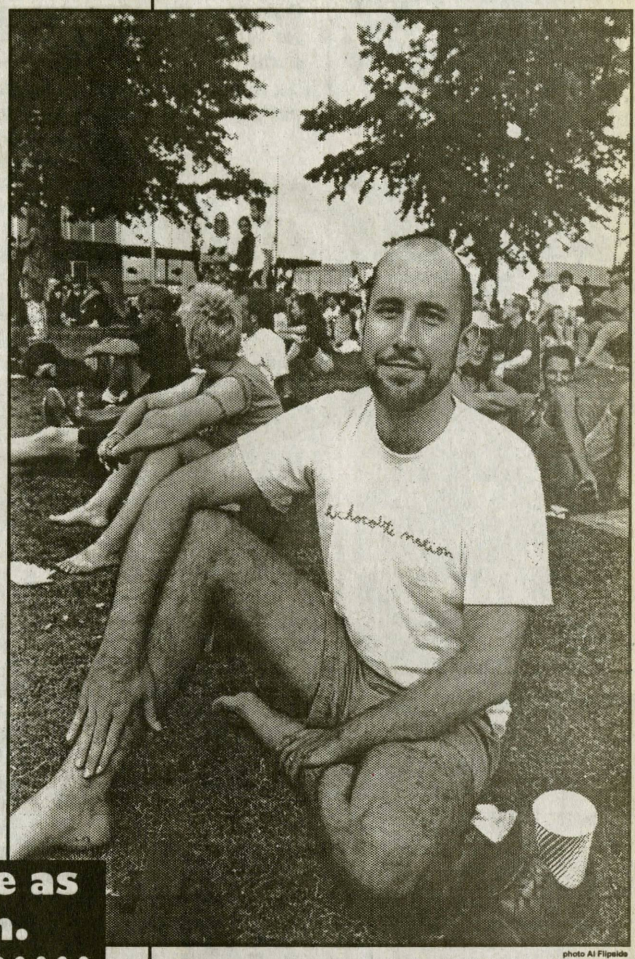


photo Al Flipside

Bob: So, who are you putting out next?

Jonathan: Well, there's these four white guys....

Bruce: (Laughing) But they've got short hair!

Jonathan: There's the Spinanes...., We've got Sebadoh, three white guys...

Bruce: That's a different spin on that one. The thing I like about Sebadoh is that sometimes it's more punk to sing love songs than to sing hate songs. There's all these angry indy rock bands out there and they're all too fucking insecure and uptight to express some parts of their personality. Like the warm feelings they might havefor another person. They don't have the courage to exhibit that part of their personality. I think Lou Barlow has a lot of courage to share parts of his personality that a lot of people wouldn't share with the public.

Jonathan: I think the great thing about Sebadoh is that you cannot necessarily pigeonhole them. They're all over the map. Another band is Six Finger Satellite. I think, to a certain degree, people would expect a band like this from Subpop because they're a pretty gnarly guitar band. They've just completed their debut LP.....

Bruce: They're definitely living in their own universe.

Jonathan: It's mind blowing stuff. I hesitate to describe it for you because any description that I give you is going to fall short of the full impact.

Bruce: They're not sensitive songwriters...

Jonathan: They're from Providence. They're going to be putting out two different EPs. There's a vaguely Devo-esque quality to what they do.

Bruce: I'm really excited about the Big Chief record. I think it's going to take a lot of people by surprise. It's really funky and tripped out. It's essentially a soundtrack to film that's never been made.

Jonathan: We've got a couple of bands from Canada we're working with. One is Jale. The first initial of the names of the four women in the band spells J-A-L-E. And there's Eric's Trip, named after a Lee Renaldo song.

Bruce: Eric's Trip is grungey. No matter how much we bitch we still like rock 'n roll with a lot of distortion.

Bob: Can you give me the low down on what's happening with KCMU?

Jonathan: I'll give you the rundown. KCMU is a radio station that was a laboratory station for the University of Washington, it's 90.3 FM. The station was adopted by some enterprising students in the early eighties and was basically an alternative radio station for students and for people.... It was a community access station for people who walked in off the street and wanted to become involved in radio. Kim Thayil was a DJ, Mark Arm was, as was Bruce Pavitt and myself. Basically what you have happening now is a group of individuals with grand plans to turn KCMU into a "light alternative" equivalent of an NPR station. It would be a tightly regimented radio station with a paid staff and would not have the same community access quality that KCMU has now. It would be tightly budgeted and oriented towards demographics etc. As it stands now, KCMU is still a much better radio station than most of the radio stations in the country. My involvement is with an organization called C.U.R.S.E. (Censorship Undermines Radio Station Ethics) that is basically trying to champion keeping KCMU open as a student-run community access radio station. I think it serves the community vitally in its' current status. I also think, and this may be a little arrogant, but, the people involved, who are all very nice people, are a bit dim, conceptionally speaking. Their
view of what the radio station can be is much less than what I think it could be. We'll see who wins. I'm talking to Flipside, they're not!

Bob: One final question, is Ben Is Dead putting out a record with you guys?

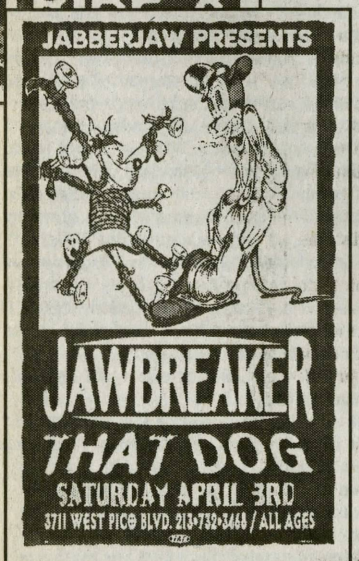
Bruce: I heard that rumor too.

Jonathan: I heard the rumor, but I didn't hear the tape.









Jim Evans, TAZ and the Rebirth of the Rock Poster

Part One: Then and Now, L7 interviews Jim Evans!!

It's Father's Day, and we're sitting in Jim Evan's studio. An artist for the past 25 years or so, Evans has done everything from the underground surf comic book classic, Tales of the Tube and Neil Young's Rust Never Sleeps to Don Ho. For the past three years, he and two partners, working under the name TAZ, have been a principal force in the revival of the collectible rock poster, and was one of five artists selected to do installations in Lollapalooza's art tent.

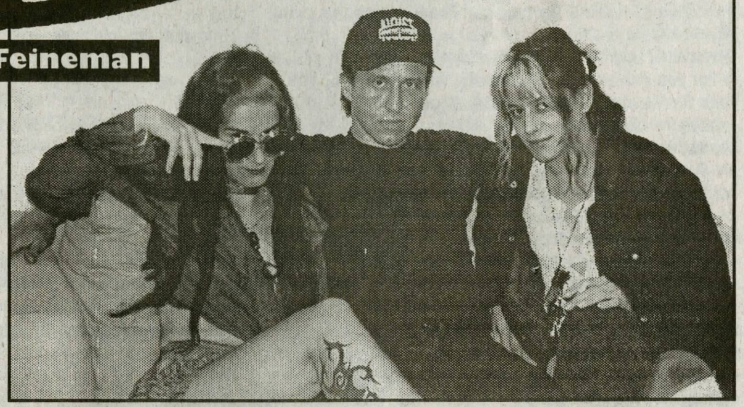
On this particular Sunday evening, he's going to be interviewed by L7's Dee Plakas, who's there, and Jennifer Finch, who's yet to arrive. Rounding out the group are Jim's wife, Nancy, and Kirk Canning, Dee's husband and bass player for Trash Can School. When Jennifer comes in, she's wearing a belt that catches Jim's eye. Inspired by the Peterbilt belt buckle, Jim wonders if he shouldn't have a small Peterbilt truck running into a car on his next poster.

"Cool," Jennifer responds. "But you're just asking to be sued, aren't you?"

"It would be great to be denounced on the floor of Congress," he muses. The interview has begun.

TAZ

by Neil Feineman



Dee, Jim and Jennifer - photo by Mike Bloom

Dee: Let's get some basic background down first.

Jennifer: You know. A quick (para)graph to get it all over with.

Jim: Like a time line? A ruler of my life? (holds out his thumb). Okay. (pointing to his finger) here is four years old; here's six; here's LSD; here's the Tiajuana jail. (End of quick graph)

Dee: Have you always cut out pictures and put them in the posters? (She is refemng to the amount of source material juxtaposed in his work.)

Jim: Actually I just started doing that. I used to do all the illusrations myself, but I don't have the time anymore.

Dee: How did you get together with Rick Griffin?

Jennifer: Wait. Tell people who he is first.

Jim: Rick was a cartoonist for Surfer Magazine and a surfer. He had been in a car wreck in the early '60's and was hooked on pain killers. He had been this good looking surfer kid, and had fallen asleep in the back seat of a car he had hitched a ride in. In the accident his pencils and pens stuck into his face, ruining it and gouging his eyeball out. Later on, he went to San Francisco and got into psychedelics and did many of the best dance posters of that era, as well as the hardcore psychedelic images like the Flaming Eyeballs for the Dead. Surfer ended up firing him because of it. That was typical of that scene. A Surfer photographer named Ron Stoner, who was taking acid in Hawaii. They took him to the hospital, where, while tripping, he was given electroshock therapy. He became a vegetable after that.

I was in art school at the time, and was working with Sawyer Press in Santa Monica doing underground cartoons. Griffin had moved back to Venice by then (1969), and a mutual friend, knowing how I idolized him, introduced us. I got to go over and, as it were, sit at the feet of the master. We hit it off, and he took me under his arm. He'd even give me his overdose work when he had it.

Dee: Yes but did he sign it?

Jim: No, never. I was fresh out of Chouinard (now Cal Arts), and he taught me technique. He took me to San Francisco....

Dee: Where you started doing posters?

Jim: No. The poster market was locked up. There were about 35 artists doing them in Los Angeles alone. San Francisco, New York and London all had their own artists too. It was like everyone was doing them.

Jennifer: When did the posters go mainstream?

Jim: Almost instantaneously. People don't realize it now, but the hippie scene really was over as soon as it began. The people up there (San Francisco) documented the death of the hippie in 1966, just as most people in the rest ofthe country were starting to hear about it. By the time of Woodstock, the whole thing was a complete joke. All the people who had been involved had gone to communes or were deep in the country. By then, it was in the hands of someone like Peter Max.

Jennifer: Who's Peter Max?

Neil: You don't know who he is?

Jennifer: I know, but I'm sick of articles that use references but don't explain them.

Jim: Peter Max was a commercial artist from New York who knew how to market it. Rick would make $125 for a poster, but Peter made a fortune. He got a licenscee and went international and had clocks and clothes -- you name it. This was years before mass marketing, so you have to give him credit.

Jennifer: Keith Haring was probably the most recent to do that.

Dee: You mentioned before the interview that you had abandoned psychedelics and went through a commercial phase. When was that?

Jim: In 1972 or 1973. I had kids by then and had to earn a living, and there wasn't that big an audience for the underground stuff. If you wanted to make money back then, you had to go mainstream. So I moved to Hawaii, and went to work for advertising agencies. It was easy to get accounts back then, and I was soon getting clients like Don Ho and his band.

Dee: So Don Ho was your first commercial milestone?

Jim: That's right.

Jennifer: It must have been much different than what you were used to.

Jim: It was. I stopped drawing because it was easier for me to hire artwork. I was too busy making money.

Dee: Were you still doing fine art and cartoons on the side?

Jim: No. Nothing.

Jennifer: What brought you back?

Jim: The popular culture explosion that was going on the mainland, particularly with airbrushing. I had seen the technique on the old Cunard Ship Line posters in Hawaii and was interested. (Several samples of Jim's graphics with Paper Moon from the late '70's are passed around.)

Dee: (looking at one) Is this a woodie?

Jim: Yeah.

Dee: It's in the Beach Boys songs. That's how I know.

Jim: Some wild things happened back then. The Japanese still had tons of money, and would think nothing of giving you $3000 for a poster. I've already told you I was a failed musician. Now I have to confess I'm also a failed photographer. Around this time, some of the people who were behind Woodstock hired me to be the art director of a festival that was going to be bigger than it. It was going to take place on the foot of Mt. Fujiama, and money was going to be no object. It was run by a group of lawyers with fringe jackets, and had an office on

Sunset. There were all these gurus and drug dealers and eventually the whole thing imploded on itself.

Before it did, though, as art director, I got to look at countless artists and photographers' portfolios. Until then, I always thought I could fall back on photography. But I saw so many great photographers that I realized I couldn't compete with them. The illustrators didn't pose the same problems, so I was on my way.

Dee: After the Paper Moon phase?

Jim: I did "B" movie posters for films like Ciao Manhattan, and did Rust Never Sleeps in the late '70's.

Jennifer: How was that?

Jim: Neil Young was real easy to work with. He knew exactly what he wanted.

Dee: Any good anecdotes?

Jim: He got stoned at one of the meetings and left half a joint in the ash tray. I remember thinking that maybe I should save it and sell it later. But I didn't. And then came the '80's. Like everyone else, I really wanted to make money. I was fried as an illustrator – it's so time consuming, and I just couldn't stay up all the time anymore. So I took a dead end ob and collected a paycheck for airbrushing decorator posters of waterfalls, vases, things like that.

Jennifer: Did you like it?



TAZmen: Jim Evans, Gibran Evans, Rolo Castillo

photo by Nancy Evans

Jim: I hated it. But I also hooked up with Richard Duardo, a silkscreen printerand artist who was doing punk shows and posters. I saw the beauty of the screens and moved into personality posters. We were stuck in an Andy Warhol phase, and did things like Empowered Women (Lisa Lyons, Raquel Welch in One Million Years B.C., etc.).

Dee: I know you did Frank Sinatra then, too. Tell us your Frank Sinatra story.

Jim: Frank was the ultimate. I wanted to do a cool piece, so I picked an image of him as a young man. His lawyer saw it somewhere and called me up. I thought he was going to sue me, but it turned out he liked it. Sinatra was turning 70 that year, and they were doing a private book with notes from people like Reagan to give out. They wanted to use the image for the book's cover. Then they ordered 100 prints to give out at the party.

The day of the party, we went to the Beverly Hilton Hotel, where the party was, and went through the back door into a room that had every comedian and movie star...

Dee: Who?

Jim: I don't know. Don Rickles (pauses)

Dee: Who else?

Nancy: Sidney Portier.

Dee: Any starlets?

Nancy: Angie Dickinson. She's not a starlet, though. It was an older group.

Dee: Liz? Was Liz Taylor there? Nancy: No.

Jim: Anyway, we were brought into the hotel's main room by his bodyguards, and there was Frank sitting there ready to get started. He told me how much he liked the poster.

Dee: Did he hit you with the phone?

Jim: No. He told me I was a hot young kid. Then we had our picture taken. I've always thought I should carry that photo around in case I get down and out. That way I could pull it out and show the other guys on the street that I used to be somebody.

Dee: Did he sing?

Jim: He sang with Ella Fitzgerald. Peggy Lee sang from a wheelchair.

Dee: Dino?

Jim: No. No Dino

Dee: No Rat Pack? No Joey Bishop or Shelly Winters? Or Sammy? What about Sammy?

Jim: He was dead by then. Harry Connick was the MC. And there were all these old singers, and they all sounded fantastic.

Dee: So you met Frank.

Jim: I peaked with that, I think. He even wrote me a note on his old typewriter thanking me. I hear he loves to do that.

Jennifer: We haven't gotten one yet.

Dee: Yeah, we're still waiting for ours.

Jim: Around that time, I got to do a series of Hendrix covers for some how-to guitar books published by H.L. Leonard. They proved to be a transition point because it enabled me to interpret the music. That led to posters with ACT UP, you and getting hooked up with Golden Voice. Of course, it helped that I had access to the bands, and was able to get their permission.

Neil: How important is that permission?

Jim: That's a technical question. If a band is big enough to have a merchandiser, they'll press charges. A band like Van Halen, for instance, would probably come down on my head. But bands like L7 and Helmet can take care of the permission easier. (Although many people do them without getting permission at all, especially in the smaller cities,) the permission is going to get more important, because these posters are collectible, and there's been nothing like them since the '60's. They represent a scene, and give it a visual identity. I think a lot of people are going to want to do them soon. Sometimes it seems like everybody's doing them.

Jennifer: That may be, but I can tell you that we had a nightmare getting someone to do them before you asked us. Bands work so hard to be bands, and it's very flattering that someone would take the time to visualize the band in that way.

Dee: It's like a time capsule, especially for special shows. A lot of times, though, we never get copies of them. That's a real drag. When you do posters, you should make sure you give them to the band directly. (Record companies arenot known for passing things on.)

Jim: Perry Farrell called Golden Voice and had them deliver 25 (Porno for Pyro's at the Velodrome) posters to him so he would have them.

Jennifer: How are today's posters different from the ones from the '60's?

Jim: The posters in the '60's were influenced by acid and Art Nouveau, so you saw a lot of swirly patterns. Today's audiences are much more media saturated. The hippies grew up with black and white tv and limited imagery. Today we're much more visually sophisticated. I wouldn't use images that advocated Fascism or violence against women and expect you to accept them but I could pull from Japanese art, '50's album covers, anywhere and people would understand.

Dee: What inspires you?

Jim: The band. I'd treat the Reverend Horton Heat differently than I'd treat L7.

Jennifer: What would you do if a band called and asked you to do a poster?

Jim: I'd have to hear the music first. About the only time I didn't was for 7 Year Bitch, because I liked the name and thought I knew what the music would sound like. It turned out I wasn't too far off.

Jennifer: What if you listen to the music and don't like the band?

Jim: I'd have to say no or I'd lose my credibility.

Dee: How are your posters different now than from a few years ago?

Jim: I'm drawing more now. I have to if I'm going to stay up on it.

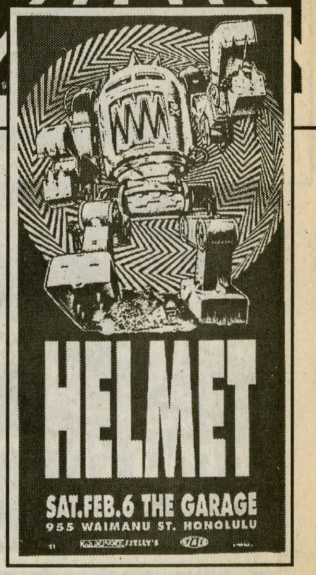
Dee: What do you see for the future?

Jim: It's hard to say. Things come and go so quickly. But the poster scene is poised and ready to happen. I think they're going

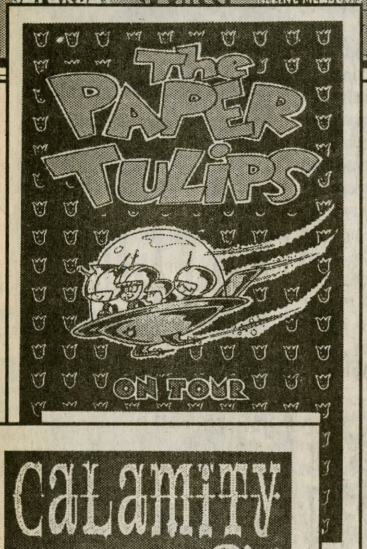
















to be very big.

Jennifer: Will they start taking up too much of your time?

Jim: If I could, I'd prefer to spend all my time on them. I would love that.

Jennifer: I was thinking, you have to do Koresh on a poster for us.

Jim: It's funny, because I've been thinking about using him.

Jennifer: That whole incident.... Did you see the movie?

Dee: I have it on tape.

Jim: It was so strange. The FBI guys in it were all fat and stilted, but the actor who played Koresh was so charismatic. Plus all the concert scenes were shot like rock videos. If he was around, he'd have a contract by now.

Jennifer: Now, Jim, you have to promise us you'll do Koresh.

Jim: I promise. I've already told a few people I want to get him on a poster first.

Jennifer: See. We really are connected.

Part Two: Now and Then

Few names bear more weight in the rock poster world these days than TAZ. Its members, Jim Evans, Gibran Evans and Rolo Castillo, are a collective in the best sense of the word; and, with artists such as Coop, is spearheading a revival of the rock poster the likes of which hasn't been seen since the golden days of the late 1960's.

The TAZmen all attribute their success to the collaborative process that they have developed. The name TAZ, explains Evans, is taken from an anarchist's handbook written by Hakim Bey called T.A.Z., or Temporary Autonomous Zone. Strictly speaking, it is defined as a free form collaboration which undermines preconceptions. And these preconceptions they want to undermine include the notions of control and ego.

Unlike most artistic tempermants, the three TAZmen have no problem trusting the others to make the work better. In fact, they all feel free to change whatever they want about the others' work, often without asking.

The typical procress goes something like this: Jim deals with the record and management companies and conceptualizes the image (often in black and white). Gibran Evans, his son, puts it into the computer and adds the type. Then Rolo Castillo, who is a "really great printer," adds the color and cuts the background in ways that makes the image "pop" and stand out.

Most times, though, the breakdown of tasks and contributions to the poster is less predictable. On some posters, they all have input. On others, the poster is virtually done by one person. Sometimes, as in the recent Porno for Pyros poster, Gibran has enough time and freedom to make sure the image can be composed and properly designed. Other times, he doesn't have the freedom ofplacement, and just can "fit the type" into a blank space.

This kind of impromptu structure would undermine many partnerships, particularly when the freedom to veto and change each other's work is part of the package. But the three find that the informality works to everyone's advantage, not to mention the art's. "We don't worry about who did what, because we know the other person will just make the poster better," says Evans.

As an example, he cites a recent Helmet poster, that is based around an imposing, realistic robot. Evans had pictured it to be in a metallic color, but Rolo opted instead for a bright, Day-Glo hue. Evans, who would never have chosen that, was surprised when he found out, but not surprised that the choice was vastly superior to his original plan.

Gibran, the computer wiz, also endorses the free-form style that has evolved. It doesn't matter that Jim is older and more experienced; and it doesn't matter that they are father and son. It doesn't even matter that unlike Jim and Rolo he is not all that involved in the music. He still loves the thrill of creating art, and for him the posters work independent of the music.

When they are working, in fact, he rarely thinks about the fact that Jim is his father. "I've been a designer since I was 14, and all the yes or no (reactions) have all come from him. My work with him in the simplest sense started early. By now it's second nature. If anything, I'm more appreciative of what we're doing together. I think it gives the work a deeper sense."

Rolo, who's an unofficial part of the family, feels the same way. "I've known Jim for the past seven years," Rolo explains. "When he was working with Richard Duardo, I did his silk screening. I was also doing my own art."

One of these was a piece he and Gibran did for Mark Mothersbaugh (of Devo). It was a portrait, but was different from the icon narrative of Jim's personality pieces. I wanted a brighter, Play Dough look to mine."



Perhaps to Jim's surprise, it came out well. Afterwards, Rolo noticed that Jim was taking Rolo's suggestions and corrections (usually about colors) about Evans' work more seriously."

Next, Rolo started a series of pieces with the focus of Sex and Violence. The project was difficult to flesh out on his own, so he asked Jim for direction. Because the collaborative element was so critical to the finished images, they both signed their names to them.

Recognizing the potential of a partnership, the three then decided to tackle the rock poster about three years ago. They began with posters for ACT UP and L7, and of more obscure groups like Jesus Lizard. Before long, the bands and Southern California promoters Golden Voice were drawn to the integrity of the posters' images and production values. TAZ was on its way.

These days, their limited editions include cross-over acts like Porno for Pyros and Lollapallooza, where they have five panels traveling in the art tent, as well as the more underground bands. Regardless of the size of the band's audience, however, each poster gets the same attention and detail; each band gets treated with the same consideration.

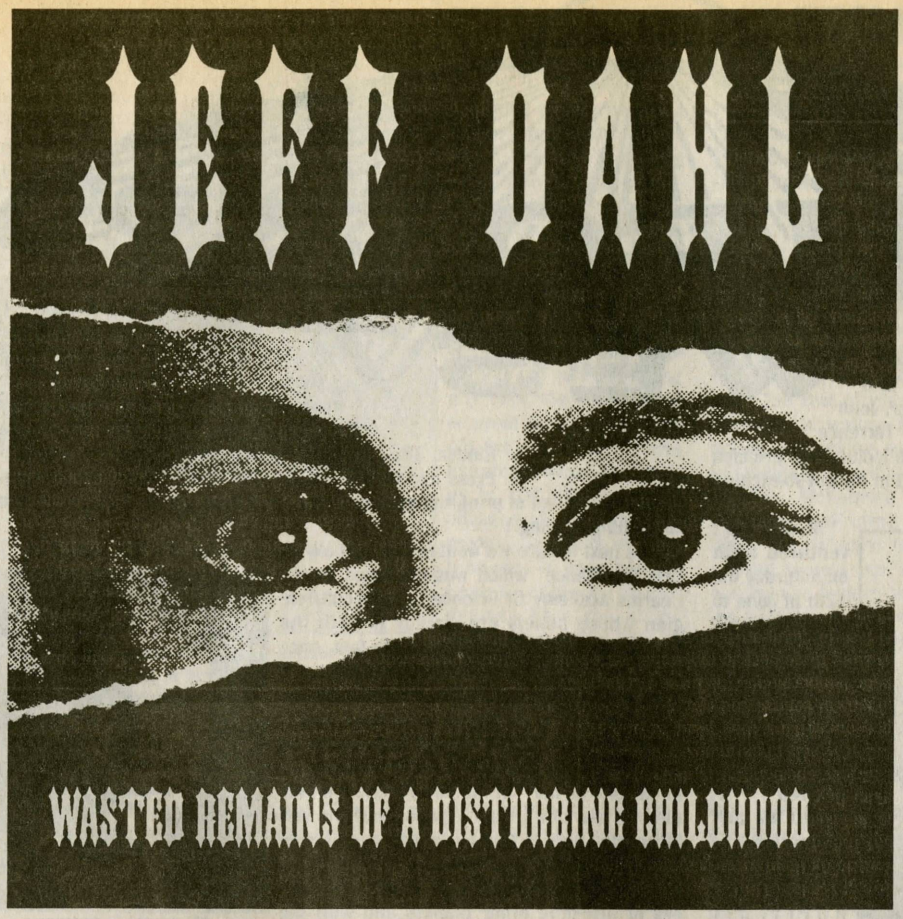
Evans, Castillo and Evans are convinced that the secret to their ability to tap into three different minds, rather than one, is the key to their success. Either by choice or inadvertently, says Rolo, "other poster artists seem to fall into identifiable type treatments and imagery. Because TAZ is made up of three people, they are more likely to be more experimental and innovative.

"Some people only use cartoons, or realistic imagery," he continues. "Because of our diversity, we can move from cartoons to real life, and can avoid formatting type. That means we can offer a lot more variety in our interpretations of the band."

Like a band, each of the members of TAZ wants to make sure the others get the credit they deserve. The older Evans, for instance, worries that his experience will overshadow Rolo and Gibran. If he had his druthers, the first part of this interview would have literally been a paragraph, so as not to deflect attention from the other two.

And for their part, Gibran and Rolo are careful to indicate their own appreciation and respect. As Rolo says, "I personally admire that fact that he could make such a drastic stylistic turn from his icon narratives to the rock posters. Since I'm so new to it, I also feel very lucky to be collaborating with him."

(TAZ limited edition posters and original art available at L'Imagerie Gallery 12117 Ventura Blvd. Studio City, CA 91604 (818) 762-8488)



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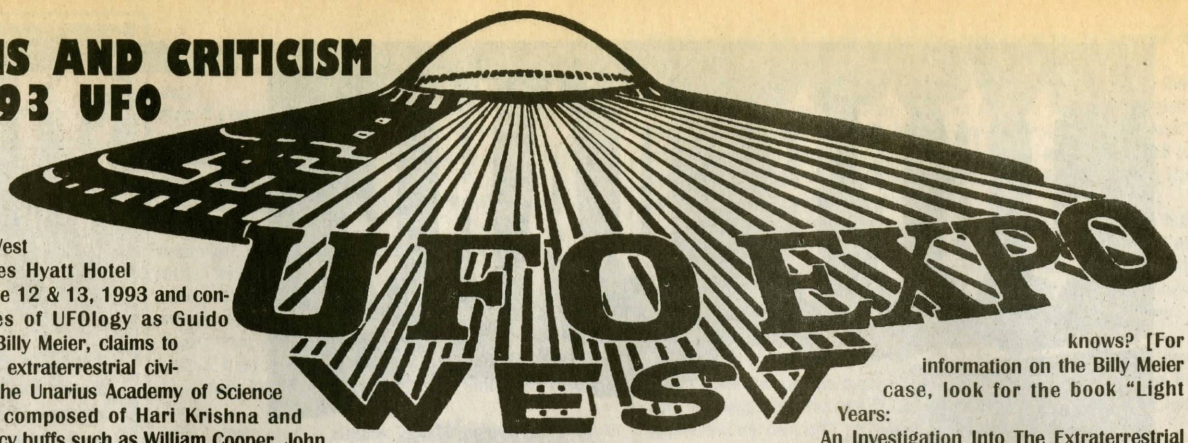
AN ANALYSIS AND CRITICISM OF THE 1993 UFO EXPO WEST

By Cake



The 3rd annual UFO Expo West was held at the Los Angeles Hyatt Hotel (near the LAX airport) on June 12 & 13, 1993 and consisted of such illuminaries of UFOlogy as Guido Moosbrugger (who's friend, Billy Meier, claims to be the main contact with an extraterrestrial civilization from the Pleiades); the Unarius Academy of Science (which is an organization composed of Hari Krishna and Scientology beliefs); conspiracy buffs such as William Cooper, John Lear and Michael Lindemann; and, most important of all, Terrence McKenna, a well-renowned philosopher and Shaman, whose lecture was prehaps the most important and awe-inspiring one I have ever heard in my not-so-exciting life.



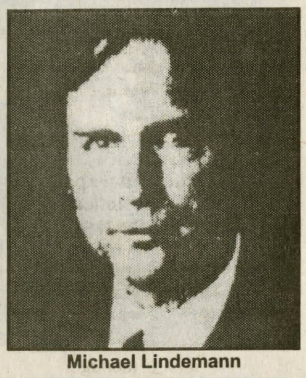
Taken March 3, 1975, this is the first in a sequence of photographs of a beam ship and an accompanying remote controlled craft, one of the photos in this series appeared on the cover of Europe's newsweekly "Der Spiegel" November 17, 1978. Photo by Billy Meier - from the book "Light Years" by Gary Kinder.

Al, Gus and I ventured forth on Saturday the 12th of June to this heavily unadvertised UFO convention and we came away with mixed feelings. The convention started at 10:00 AM and we arrived at about 2:15 PM as Gus' car hurriedly scrambled into the parking lot (at least the parking was FREE!!) and the three of us walked into the Hyatt hotel payed our twenty dollar fee and took the escalator upstairs to Guido Moosbrugger's already started lecture. Sorry to say that Mr. Moosbrugger's lecture was quite the bore and not that very interesting. It didn't help that his translator was much the overstuffed shirt of a bore who used about the same monotone voice that Mr. Moosbrugger was using. It's too bad that this is so because the story of Billy Meire is not boring at all. Since 1975 Eduard "Billy" Meier, a Swiss caretaker, has claimed that he has been visited by extraterrestrials from the Pleiades Star System. As farfetched as this may sound to any so-called "sane" mind, Mr. Meier has actually produced physical evidence on photographs, films and audio tapes that he took which depict gigantic and beautifully shaped Unidentified Flying Objects that, to the naked eye, look pretty realistic. These films and photographs have been put through extensive computer analysis (which would definitely reveal if any wires, strings or models had been used to achieve what is seen on the photos) and not one iota of evidence has proven these to be fake. In fact, according to Eric Eliason, a research computer scientist who works for the United States Geological Survey in Flagstaff, Arizona, "In the photographs there were no sharp breaks where you could see it had been somehow artificially dubbed. And if that dubbing was registered in the film, the computer would have seen it. We didn't see anything." It's too bad that Mr. Moosbrugger, a friend and close associate of Mr. Meier, couldn't keep my interest. Maybe if I would have payed an extra twenty bucks for the workshop, I would have gotten more out of it. Who knows? [For information on the Billy Meier case, look for the book "Light Years: An Investigation Into The Extraterrestrial Experience of Eduard Meier." by Gary Kinder. The book was released in 1987 by Atlantic Monthly Press and distributed through Little, Brown and Company. It may now be out of print, but look for it at a used book store. It makes for some fascinating reading.]



Uriel of the Unarius Academy of Science

The next lecture we went to was actually the showing of a film known as "The UFO Experience" which was produced by the Unarius Academy Of Science (a semi-cult/religion whose beliefs are similar to both the Hairi-Krishnas and Scientology). In fact, once the movie (actually a video) started, slight guffaws and out-and-out laughter permeated the room we were in as the leader of the U.A.O.S. came on screen. Ruth Norman (also known as Uriel) looks like Tammy Faye Bakker and may be as fake as her. In the film (or the ten minutes we saw of it), Ruth explains that she was incarnated here to lead Earth into membership in the Interstellar Confederation. She purports to be in mental communication with the leaders of fifty-nine other planets and with the souls of many famous Earth people. Supposedly, in the year 2001, there will be a mass landing of extraterrestrials in Northern California. We'll see about that.

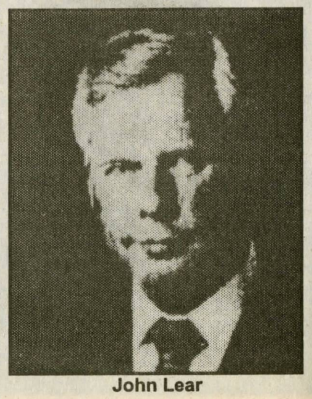


Michael Lindemann

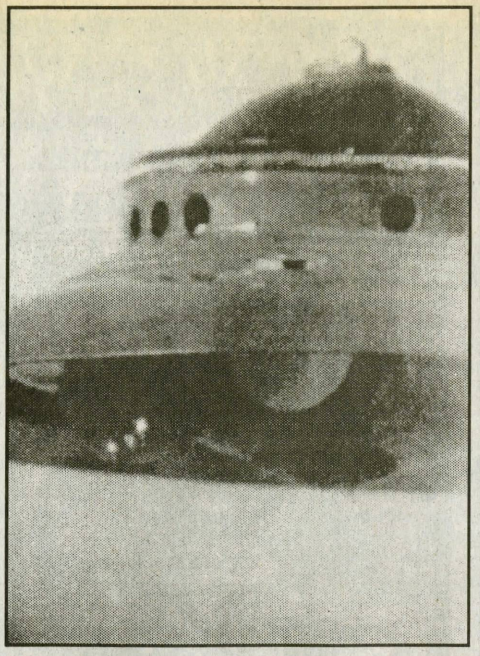
Once we escaped the U.A.O.S., it was time to hit Michael Lindemann. Michael Lindemann is president of the 2020 Group, a private research organization studying forces that shape the future. He presented a lecture entitled "The UFO Secret: How It Worked, Why It's Ending" in which he, basically, explained to us the basics of the Roswell, New Mexico crash of 1947. In the lecture, Lindemann gave us the history of that infamous crash and how the technology the military/government found is still being tested on secret military bases. Unlike John Lear, who we will get into in the future, Lindemann used actual fact and talked in a straightforward manner that everyone could understand and didn't fuck around with questions the audience asked him to answer. Lindemann has three books available for public consumption : "UFO and the Alien Presence; Time For The Truth" (1990), "UFO and the Alien Presence; Six Viewpoints"(1991) & "UFO's and the New World Order" (1992). Look for them at your favorite New Age or cool independent bookstores.

After this informative lecture we strayed out into the dealers tables and collected literature (if it was free) on UFO's and the related fields in our interests. Just like every other convention that we had attended, the prices were quite high on most of the items (audio and video tapes, books, etc.) so we just walked by and only took notice of them. We walked around for about half an hour and then waited in line for one of the eagerly awaited lectures of the day: John Lear.

John Lear, if you don't know, has had over thirty years experience as an airline captain and his father was the inventor of the Lear Jet. His lecture was dryly entitled "The John Lear Update" and was as boring and sarcastic as any lecture that I had ever witnessed. Lear began by giving out fake "awards" to various well-known UFOlogists, especially to Vicki Cooper who runs UFO Magazine, and was more involved with his own selfish bigoted views than with giving out any kind of concrete information to the audience. He showed a six-minute video tape (which he claimed is only good as an audio tape) which, most of the time, had Lear and his cronies



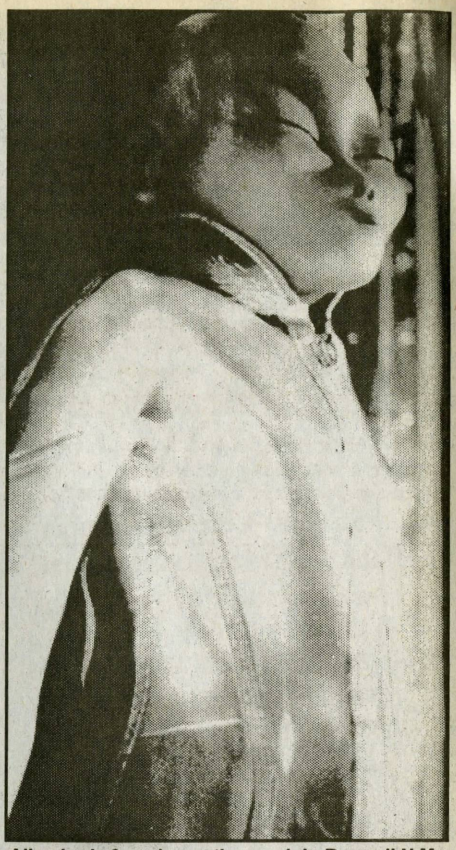
John Lear



"Flying Saucer" Venusian flying saucer or "Scout Ship" photographed at 9:10 am 15 December 1952 at Palomar Gardens, California by George Adamski through his six inch telescope. About 35 feet in diameter, this little space craft was made of translucent metal. Notice the portholes, spherical landing gear and the lens or light on the top of the cabin. The white line around the base of the dome appeared to be some form of power coil." - taken from "Flying Saucers Have Handed" by Leslie and Adamski

messing around, shouting obscenities and everything else but showing any interest in the reason for attending and participating in the convention. In my belief, John Lear is nothing more than another payed-off government crony (like Philip Klass, the infamous UFO "debunker") who is told what to say in a manner in which he explains to the public that certain things existand are happening but without giving any concrete explanation or proof to us. In fact, he claims that the Extraterrestrials' technology is 100,000 years in advance of our own technology. If this is so then how was it possible for Lear to explain (in diagrams) how the ships work? Something fishy is going on here, that's for sure. The way he explained the structure and power of the ship seemed vaguely familiar - until I realized that I had seem almost the same type of drawing(s) in a late 1970's issue of The Fantastic Four comic book (thanks to comic collecting) when I was a teenager. When certain people asked him questions (he only answered about three of them) he usually replied with a stern "I don't know." What the fuck is that? And when asked what he hoped to accomplish in the future in regards to the government releasing the UFO files, he replied "I'd like to go to Carl's Jr. and order myself a Happy Star, some fries and a soft drink." What an inane, arrogant and pompous asshole. He never gave a straight answer and people still follow him like he's some fucking Messiah. The blind leading the blind, I say. John Lear is full of shit and he knows it and he's taking advantage of all the blind fools that believe him. Warning: THIS IS ONLY AN OPINION.

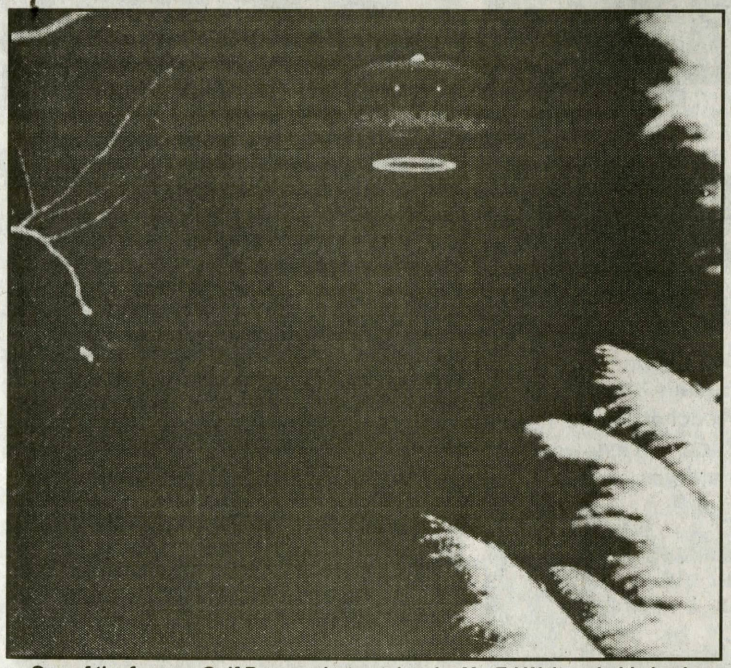
After that aberration of a lecture and an unholy waste of precious time, we stood in line for the event: Terence McKenna. Terence McKenna has spent the last twenty-five years in the study of the ontological foundations of shamanism and the ethno-pharmacology of spiritual transformation. His brother, Dennis, and himself put out two books: "The Invisible Landscape" and "Psilocybin; the Magic Mushroom Growers' Guide." Other books include: "Food Of The Gods", "The Archaic Revival", "Trialogues at the Edge of the West" and his most recent "True Hallucinations." All books are extremely recommended for people with open minds and untraditional ways of thinking. The rest of you should continue to wallow in your boring, unthinking and shallow points of view that you all deserve. McKenna's lecture was like a blinding ray of light. He ridiculed (without naming names) Lear's previous asinine lecture and told the audience that if they really wanted to see UFO's that they should all eat magic mushrooms. I'm sure that some of the unsuspecting audience was quite dumbfounded by this straightforward lecture by McKenna, but I was quite fascinated as was Al and Gus. McKenna is like a walking thesaures - using colorful languages and complex words to get his idea across - and I'm sure that, in comparison, our word usage was quite crude and rudimentary to such a genius.



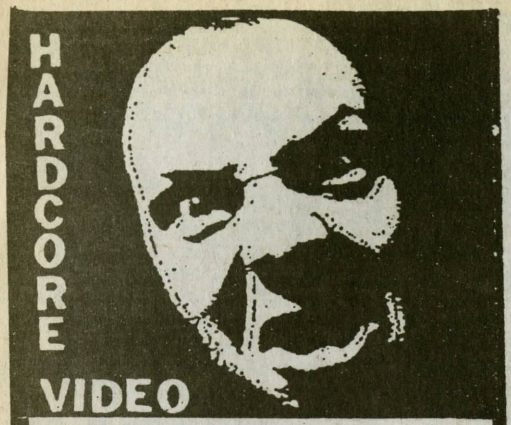
Alien body found near the crash in Roswell N.M., photo anonymously sent to UFO Universe magazine. Published in the Winter of 1991.

Without further ado, here's an excerpt from Terence McKenna's lecture...

Terrance McKenna: "Let's go back to those drug induced hallucinations... I think that every UFO investigator who has had these folks come rushing out to their house when they report an 11 mile long green cigar over their house knows that the first question is always: "Are you intoxicated?, Do you have a history of using drugs?, What is your relationship to altered states?" MOST encounters with extra-terrestrials take place in altered states - that's what altered states are. Reality is just the tip of the iceburg of irrationality that we've managed to drag our selfs up onto for a few panting moments, before we slip back into the sea of the unreal. What this means is that psychedelic drugs are as important to the study of UFOs as the telescope was to the redefining of astronomy. You can meet the aliens. YOU can meet the aliens. Tomorrow night - if your connections are good! And you can do it over, and over, and over again. You said this is what you wanted. It's on it's way. It's absurd the anxiety that society feels about psychedelic drugs... And notice, psychedelic drugs do not cause addiction, ruin lives, inspire people to rob banks or stuff like that. Nothing like that can be used against them except that they give you "funny ideas." This is a crowd that is used to being stigmatized for dealing in "funny ideas." This hasn't made UFOs illegal but this certainly has made psychedelic drugs illegal. This is because this is the porthole. The secret is out. There's not going to be a top down revelation, the news isn't going to come on McNeil Leher or on the cover of Time - there will not be an announcement from a White House press conference. Anybody that has that vision of how is works has completely given away their own power. You can play the game of waiting with the uninitiated, or you can simply go look at the end of the movie. Shamans have been doing this for at least probably 100,000 years. It's a process of opening to an experience."



One of the famous Gulf Breeze photos taken by Mr. Ed Walters in his back yard in Florida.



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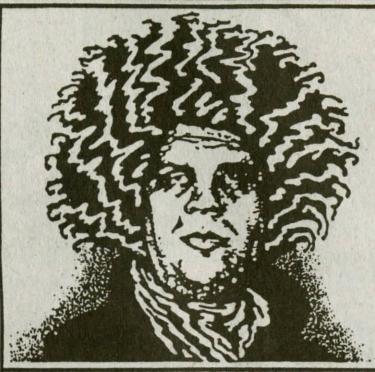

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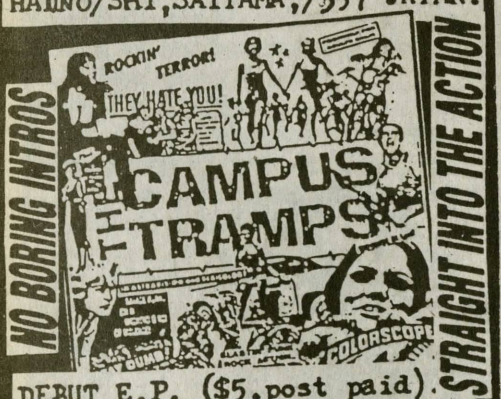

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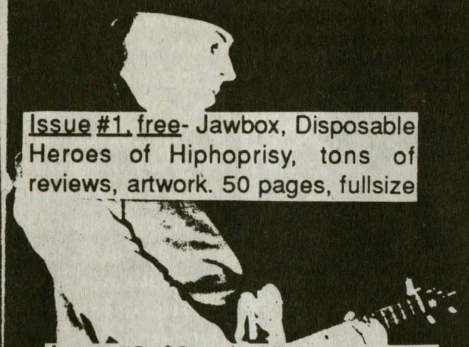

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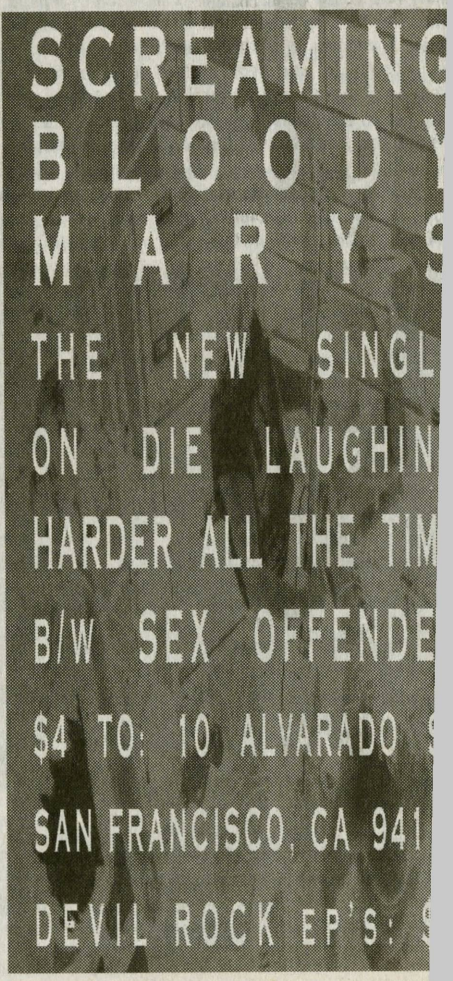

MUSICAL NOTES

LIVE REVIEWS

FLESHTONES, LAZY COWGIRLS, WITCH-DOCTORS

April 4 at Bogarts by Pooch

Schlepped to one of my favorite clubs to catch a couple of the hardest workin' bands still goin' (Famous Flames extinguished too, too long ago). This, of course, wouldn't include the opening Witch Doctors, who's members may've been too young to even fully grasp the Nuggets revival fifteen years ago. It's not that their anachronistic approach sounds a little, well...old; only that this quintet lacks the energy and originality needed to mold their homages to Bomp into something worthy of the 60's era they're trying to emulate. Hopefully, they'll grow out of it. At the very least, the keyboardist has a decent John Cale look goin' for him; now there's a direction. The Cowgirls still cook up some of the hottest and tastiest rock 'n punk stew this side of the late Jason and the Scorchers. From "The Wayward Wind," to the newer numbers ("There's No Way," "Who You Callin' A Slut?"), they're consistantly on; and always a gas to catch live. Ah, but y'all knowed that. Ain't seen the Fleshtones in years so, to paraphrase the ad, tonight was kinda special. Entering through the rather small audience, they came a-thumpin' and a-clangin'; and by the time they hit the elevated stage, they were ready to party. Through no fault of their own, they had to follow the high-energy Cowgirls who left the crowd somewhat drained. Credit must go to the 'Tones for their ability to resurrect the dissipated enthusiasm. But hey, they're pros. Been around since what, mid-to-late 70's? They danced through songs spanning their indie, to major, back to indie career; and just like that other N.Y. rock treasure, the Ramones, they haven't changed their approach that much. I've seen them at large and small venues, and they've never short-changed their fans. Peter Zaremba, and Co. put on a tremendous show, and they did an absolutely cheez cover of The Illusion's "Did You See Her Eyes." Dancing to, with, and out of the audience, they left us all very satisfied and entertained. And how many bands can you say that about?

TOOL, FAILURE

April 24 at Scientology Gardens Celebrity Centre by Pooch

Strangest gig I've attended in years (ever?). We arrived at the centre after being told to walk around the outside hedges so as to not disturb the tranquility of the grounds(and thus annoy the patrons gazing out from the chic, on-sight restaurant), we arrived at the venue. Although we had to pass through two levels of suit and tie security, at least we weren't given a free personality test! At the round, windowed pavillion, the soft drinks were a-flowin' (I mixed Coke and Pepsi for a real thrill). You could actually sit outside and view the bands' sets from the garden. How quaint. The three-piece dirge of Failure sounded fine, but they're not exciting to look at. Liked 'em though. I knew Tool was an intense act (wrote about them a few issues back), but with the strangeness of the location they took on a more, shall I say, evil dimention. Frontman Maynard seemed possessed, haunched and stalking the stage, commanding attention. The contrast between his control over the audience, the songs about challenging repression, and the anti-drunk driving and L.S.D. films projected behind, all at the house that L. Ron built, blew me away. Yes, they can re-create the brute power of their releases live (the new "Undertow" CD is the heaviest thing I've heard in years), but it's their (and Maynard's) magnetism that makes them a serious force. If this ain't Rock and Roll, it just might be genocide.

CITIZEN FISH, VOODOO GLOW SKULLS, NAKED AGGRESSION, FISHWIFE

April 24 at Che' Cafe/ UCSD by Katz

Yes! The Fish-guys came through our region again. Even though they bypassed L.A. this time around, I wasn't about to miss this gig. The show opened with Naked Aggression, who went through their set of catchy politicore. Since there's no stage there were several near collisions between the slammies and the band members. Since this was the last show with Kamala as drummer, she has since been replaced by Flipside's own Thrashead! They should be on the road by the time you read this. Up next was the Voodoo Glow Skulls, who performed their original and unique blend of ska and hard core...Skacore? Speedska? Ska-Thrash? The crowd was really jumping...literally. The only ones not jumping around was the usually-mobile band, who were squashed into the corner by the highly excited crowd. The audience reached a fever-pitch as Citizen Fish got their gears in motion, with everyone piling in it got really cramped especially for those in the front row, who ended up becoming more of a "Human Barricade" (present company included...). With the crowd in such a frenzy, I was amazed that the band didn't get crushed. Just when you thought ska was mellow...After Citizen Fish finished their set Fish Wife went on next. I didn't see them cuz I was outside yakking with the Fish-guys, Phil and Kirsten (Naked Aggression) and Chris B.C.T.



The Fluid photo by Suze



Dogma Mundista photo Katz

SHUDDER TO THINK, BEEKEEPER

April 29 at Jabberjaw by Royce

Beekeeper are an okay local band who play some noisy, slightly melodic punk, and improving every time I see them. Look forward to getting some vinyl by them soon. Shudder To Think, though...what a band. They play music that's just not from the same planet. Pop? Yes. Punk? Yes. Weird and noisy? Yes. Shudder take down the barriers and do what they want, their way. They played an excellent set of material from all three records, as well as some newer, more experimental songs, with Craig Wedren's eerie falsetto casting spells on the audience while the band churned out their unique sounds. Shudder To Think are a constantly evolving musical masterpiece, and are going to be hard to stop, but who would want to?



Empirismo photo by Katz

BIKINI KILL, RED AUNTS

One day in May (the 6th?) at Pietro's Pub in UCI by Royce

A show in a pizza parlor/bar on the UCI campus... well, Red Aunts are always good fun, playing a punker-than-shit set including many new songs that are on their hot new album on Sympathy. Kerry is quite a standout vocalist, but I prefer Terry's voice for some reason. They're getting more confidence live, and it really shows, even though they still play endearingly sloppy. Bikini Kill, well, they're the hot topic, aren't they? I honestly don't see what the hubbub is about. I've seen them a couple times now, and quite honestly they sound like shit, and certain members have to be shown how to play their parts on songs, creating lots of delays. Besides the fact that they fuck up so badly they can't finish a third of their songs anyway. Punk it is, but good punk? Fine if they're the flagship band of the Riot Grrls, but maybe they should practice more or just give up to be spokes-people instead. Hannah's a stripper anyway! How fucking hypocritical can you be? Oh well, I've thrown my hat into the debate now, I guess. It's not that Bikini Kill don't have what it takes to be a good band, I've



Dick, Citizen Fish photo by Katz


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heard their records, and they've got some decent songs and ideas, but we wouldn't put up with other bands putting on such lackluster shows, so why try to be safe and not tell the truth about their lack of live ability? Anyway, the infamous Krk supplied some chuckles for me trying to film Bikini Kill while in a drunken stupor. Big laughs.

POSTER CHILDREN, THE FLUID

At La Luna May 13 by Suze.

I actually paid 5 bucks for this show.(It was worth it). In LA this would have been 8,10 or 12 bucks. Everclear were on when I arrived. I stood there for the rest of the set, so I must have enjoyed them. The POSTERCHILDREN came on next. I haven't heard much of their new stuff but I enjoyed the show anyway. Rose (bass) moved around the most. In a grungey way. The FLUID... I haven't seen these guys in years. Stf and I would go see them at Bogarts or the Cathouse when they first started out. They have aged a little but they still rock. PURPLEMETALFLAKEMUSIC doesn't grab my attention as much as the GLUE or ROADMOUTH Ips did. I thought the show was pretty fun though. John can still jump and shake around just as good as before.

ANUS THE MENACE, SUPERKOOLS, THE HUMPERS

At Al's Bar May 13 by Dead-Ed

Well, this is Dead-Ed reporting back from the beyond. This was the first show I've been to in awhile. Kidney failure kind of takes you out of the picture. No, it's not from drinking. Really!!! Anus the Menace was up first and in great form. John is the god of chaos guitar. His vocals have that sarcasticand very angry edge to them. Mike can pluck a mean bass and also does some vocals. Phil Colon is going to rupture from his manic drumming. They went through their set with a vengeance with a couple of new songs in the line up. Keep your eyes peeled for these guys. They've been doing mini-tours lately and will probably be showing up in your town soon. The Superkools were up next and really cranked out some cool grooves. The last time I saw them they only got to play for fifteen minutes (or so it seems). Big Drag!!! This time though they played a full set and sounded great. I really like this band's trashy (no, not grunge) rock and punk combination sound. I hope to see them again soon and so should you. Sorry Humpers I didn't get to see you. Hopefully next time. I know this review is late, but better late than never.

CHAOS U.K., DOGMA MUNDISTA, EMPIRISMO, TOTAL CHAOS, CORRUPTED IDEALS

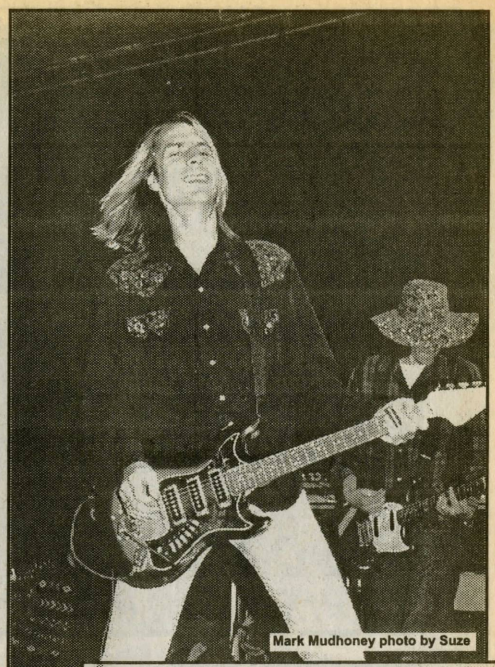
May 14 at All Nation Center in Boyle Heights by Katz

This one was an exhausting one for me... This is because I was there at 4:30, to help lug equipment up on the stage, to get the show going. Despite the stress caused by "technical difficulties" the show went surprisingly well. First up was Corrupted Ideals, who are moving away from thrash to more of an early-U.K. sound. They are now defining their sound and have finally gone back into the studio to crank out their 2nd album. After them was Total Chaos. Dual guitar Discharge-thrash, played loud and fast, and performed tight and to the point. Next up was Emprisimo, who play a more Crass-influence brand of H.C...They are one of the many bands who are now singing in Spanish instead of in English, who are part of a rapidly growing Chicano scene. They got their second E.P. done in time for this gig, so they had them on sale there. Next was Dogma Mundista, who organized the show, and who went into their set of fast thrash. Their bassist, Raygunn, let Jim take the bass rule due to injuring his hand, so he just did the vocals. Even with one guitar they kicked butt. Up on stage, finally, was Chaos U.K., who got there just in time...A half-hour before going on with a secong guitarist, Vic (Ex-Nausea and Reagan Youth) they're no longer the band that generates loud fuzzy noises...Their newer material is even harsher. Even after 14 years of punkness they haven't wimped-out one bit, or turned into a cheezy metal band...that's conviction. This has been one of the best gigs this month...Too bad none of the other Flipsiders bothered to show up. Public Nuisance disintegrated, on the road, and returned to New York...

GRUNGEFEST "93!!! MUDHONEY, MELVINS, SEAWEED, LOVEBATTERY, FLOP AND THE JIMMIES.

May 15th at Cowlitz County Fairgrounds, Longview WA. by Suze

This was the ultimate rock experience I ever had. STF being the only one out of the two of us having a job at this time, got us a hotel room at the RED LION INN. it just so happens that there was a MISS WASHINGTON beauty pageant going on at the same hotel. (Hardy har har) Actually STF got the hotel room because she wanted to enter the pageant. I had to drag her to the GRUNGE FEST kicking and screaming (just kidding). The sign outside read GRUNGEFEST SAT AND HORSE SHOW SUN. The two guys working the tix booth must have been all of 18. They gave us both passes plus tix, which we were going to sell but didn't. The t-shirts were only 10 bucks. Wot-a-bargon! They had bead booths, food booths, coffee and junk food booths. One of the bead booth guys let us sit with them because we looked like we needed to sit down at a clean table. We only saw dusty ones! They even gave us almond kisses and free pizza if we wanted. We watched maybe one or two songs of the JIMMIES then walked around interviewing band members and drinking their water and beer. We kinda hung out around the stage area during FLOP, SEAWEED, and LOVE BATTERY. We shot photos and met MR. Charles Peterson. Anyway while the MELVINS were on I found a nice place to sit (right in Mark Arms way!) Sorry, Mr. Arm I was there first, really! STF joined me at the left side of the stage after a few songs. Then Mark had to move (security guys) so he joined us also. The Melvins were very loud to say the least. THEY ROCKED!!! The sun was finally going down before MUDHONEY were to go on. I planted myself on stage, next to Matt's corner-he pointed out the dip in the stage to me, he then proceeded to bounce on it. I just sat there and grew brighter while MUDHONEY rocked my world!! Mark seemed to be having a good time, making fun of the security and everything else in his own kind manner. I don't know what it was about this whole day, but it turned out excellent. Some girl ran into my camera and knocked the batteries out of my flash. I didn't notice till we got back to the hotel. So we changed out of our grungy clothes and went back for them. They were tearing down the stage and sweeping the dirt, luckily the whole place was lit up and I found them with only one layer of dirt on 'em. So to treat ourselves we went to Denneys. I won't mention what suprise STF found in her salad!! I just want to thank Joe J. Barb and Bob W. at Reprise. LET'S KEEP THE SPIRIT OF GRUNGE ALIVE IN 93!! (MARK ARM)



Mark Mudhoney photo by Suze

CHAOS U.K., PHOBIA, THE CHOICE

May 15 at Apparition in Fullerton by Katz

From being exhausted at the gig the night before , I had to get up what little energy I had left and get myself up and down to Fullerton for the second Chaos U.K. gig, here in Southern California. Apparition is one of those rare places in the West Coast...an all age club! It's run by the Ire Scream bunch, and they'll relocate the club to a larger location around July. There was an extra effort on my part to get to the show, 'cuz this was a matinee show, so I was out the door after waking up. The Choice was first to hit the stage. They played mid-tempo punk, with some Oi influences. There were some people there and a couple of slammers in the pit. Phobia differed from the first band, in that they were a Napalm Death influenced grindcore band. They growled and blurred through their set , and even let some of the audience members have a shot at the mic on their last song. Once Chaos U.K. was up on that stage everyone (and their little brother...) came crawling out of the woodworks...The place was packed to the gills and as hot as a sauna. It was more of that wall of noise thrash, old classics of theirs and a couple of covers (notably the Partisans "Police Story" and the Pistols' "Belsen Was A Gas"...) I was toast...I didn't have any energy left to drive to T.J. for their third gig down our way, but I did get to hear the 3-song E.P. they recorded at Dogma Mundista house, and Thrashead got back to L.A. to meet (and interview...) them. Let's hope that they come back out to the states soon.





Stf and Charles Peterson photo by Suze

SLOAN, SONE

At La Luna May 18 for a buck!! by Little Suze

Sone was already on when I got there. They were loud and grungy. I like them!! I can't wait for their upcoming show with HAZEL on June 12. Sloan were good also. I remember them from TARO always playing them at the store we use to work in. Actually my first intention for tonight was to see LUBRICATED GOAT at the Satyricon, but I couldn't find it and the part of town it was in looked worse than Jabberjaws in downtown LA, so I said no thanx. (Later I find out it's a pretty cool small club.) I met Rebecca at the SLOAN show. She plays guitar and sings in a local band here in Portland called the SPINANES. She put me on the upcoming SEAM, SPINANES, SMOG show at the ... you guessed it SATYRICON!!

SPINANES, SEAM AND SMOG

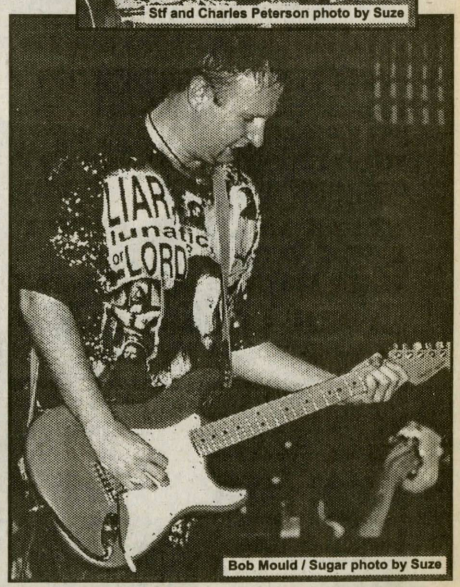
At Satyricon May 19 by Little Suze

I was happy to have arrived alive. SMOG was on, a very strange band that likes noise. The guy working the door looks like LAYNE (ALICE IN CHAINS) before the haircut. (A compliment). The SPINANES sounded pretty good, they have a very mellow, yet mesmerizing sound. She does rock a little more in a few songs. I'm digging the drummers sound. From the looks of things, they have been playing a lot and with good bands. So I'm sure they will be popular everywhere soon enough. They have a couple of singles out too!! SEAM was up next, such solidarity. To see them live is the difference between being deaf and being able to hear. But you could just feel the vibration anyway! I don't know what I'm saying... next..

SUGAR, GRANT LEE BUFFALO and HAZEL

At LaLuna May 20 by Little Suze

I woke up this morning only to get not one but 4 wisdom teeth pulled (explains the pudding) my sister also bought



Bob Mould / Sugar photo by Suze





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me babyfood (damn good stuff. esp. the plum kind) and jello. I slept most of the day and then got ready for the show. Hazel hadn't even started yet. So I stood around (pudgy faced.) I wanted so much to have solid food but I got a cola instead. Hazel really does rock. I like them a lot. I had seen them once before at Bogarts. Grant Lee Buffalo put me in a thinking trance. I felt like all my friends back home were there with me. I enjoyed listening to them live. The bouncers at this place are the nicest bouncers I've ever dealt with. Unlike most in the LA area. That could be because PORTLAND clubs are much mellower, Oh I don't know! SUGAR came right out and did 3 of the most popular tunes off of Copper Blue. This was their last tour date and I'm glad I finally got to see them. I like there latest 'Beaster'. It really rocks! You have to listen to it very loud though to get the full effect. I just want to thank SHARRON at Slash for the pass.

FLUID, POSTER CHILDREN, OVERWHELMING COLORFAST
at the Roxy, May 20
POSTER CHILDREN
at UCI, May 21
FLUID, POSTER CHILDREN, SEAM
at Bogart's May 22 by Royce
Do you see a theme here? Yes, it's the Poster Children, who put on one hell of a powerful live show on their tour opening for Fluid. The first LA show, at the glammy Roxy, had San Francisco's college-noise boys Overwhelming Colorfast open. Not too bad, but the abundance of wah-pedal and some really bad solos shows where their roots are planted. Poster Children were next, and really blew the doors down, with their bassist Rose taking full advantage of the big stage to run laps with her heavy Travis Bean bass, tossing it around like it were a ukelele but still playing extremely tightly. They pounded out a set of mostly new tunes from "Tool Of The Man" with a few off "Daisychain Reaction". Sadly, their set was pretty short. Fluid came on after a bit of a wait and played a long set of their MC5/Stooges flavored punk, while their singer strutted around like a cross between Mick Jagger and Iggy Pop. A four song encore, though...didn't seem to me like the audience even wanted an encore. Anyhow, the next day, in the sweltering noon-time sun Poster Children took to the outdoor stage at UCI, and are the first band I've seen at a daytime gig really throw their all into it. I'm surprised they didn't get heat prostration. The next night I found myself at Bogart's, which is unusual for me, because usually once or twice is enough for me to get my fill of a band, but Poster Children were so good the previous nights that I just couldn't stay away. Got there in time to see Seam play their oddly crafted slow guitar pop/noise that was pretty good, but not really incredibly exciting to watch. Poster Children had some problems getting started this evening, when a few seconds into the first song Rick's guitar strap broke. A couple songs later, exhaustion and bad food seemed to take a toll on the incredibly energetic Rose when she collapsed at the end of a song. But, although with a little difficulty, she pulled through the rest of the show, never letting up until the set was done. Impressed the hell out of me, and I've come to the conclusion that Rose is bass goddess. In all, a fantastic band and one I would make all efforts to see again. Fluid closed the show and did the thing they do so well, going back twenty years in musical evolution and rocking' out.

ROCKET FROM THE CRYPT, CLAW HAMMER, FLUF
At LaLuna May 23 by Little Suze
Once again I'm home from the club (another rockin' evenin') I feel very sick. Not because of the show, but I just took some drugs. (I'm supostu) for my wisdom teeth. I was hoping I'd be able to finish this before I started to feel sick. ALL SO BORING. Anyway- I liked FLUF this time around. They pretty much won the crowd over by the third or fourth song. The crowd consisted of lots of skateboarders. (I assume that's what they were, unless they only dress in very long shorts and a baseball cap for that look). Claw Hammer is so much fun to listen to live. This was my first show. STF turned me on to them. Thanx for getting me in. I walked around for awhile waiting for ROCKET to come on. I saw Mike there. (ex-lead singer from that great band OLIVELAWN) He was hangin' with FLUF ("O" the singer/guitar player in FLUF also used to be in OLIVELAWN) in case you didn't know (yeah right!) R.F.T.C. were awesome. Non stop ROCK! I can't believe how much energy these guys still have at the end of this tour. STF called me today to tell me about the show they did in Seattle. Mark Arm got onstage and did a DEVO cover with them. So sorry I missed that!! This was a great show. I heard that Jon Spencer Blues Explosion will be in PORTLAND and SEATTLE at the end of June! I can't wait!!!

808 STATE, MEAT BEAT MANIFESTO, SUPREME LOVE GODS
May 25 at the Shrine convention hall by Royce
Proof positive that the rave "scene" is in it's final death throes. A big hall, with the same old "psychedelic" films and lasers, and boring, repetitive boom-boom house music playing over the PA. Really quite homogenized. Well, $25 tickets got me a weak PA, and an opening band, Supreme Love Gods, that sounded like Southern California's answer to EMF. In other words, really bad. Meat Beat Manifesto were next, and they sounded cool, doing industrial with dance-rave undertones, but they weren't exactly exciting. I understand they used to be better when they had an apparently really awesome dancer, and their own light-show set up. It was lacking here, and I was starting to get tired. 808 were up last, after a lengthy wait, and sounded pretty good, playing mostly numbers from "Ex El" and their new one, "Gorgeous". Instrumental dance/house that is actually original and inventive is pretty rare, so I give 808 State credit for creating some actual songs, and coming off as more of a band than a machine. Won't do that again, though.


Man Is The Bastard photo by Katz

MAN IS THE BASTARD, CAPITALIST CASUALTIES, LACK OF INTEREST, SPAWN OF FEW
May 28 at the Anti-Club by Katz
Thrashead couldn't make it to this show 'cuz he was playing Gilman that same night with Naked Aggression. This was another thrash-a-thon at the Anti-Club, which still books punk gigs despite the music scene's pressures to keep hardcore invisible. The show starts with Spawn Of Few's manic blast of thrash. This being their first gig, let's hope they hang in there for the long run. Then was Lack of Interest, who has Bob from Deep Six Records on the drum kit, who are going to be on a thrash/blurr comp E.P. soon (so, when's it coming out, Bob?). They also made their Infest-influenced blurr noises. Up next was Santa Rosa's own Capitalist Casualties, who pumped out song after song of old and new, of fast and slower, of brutal thrash. They have just recorded a new ten-song E.P., a couple of nights earlier, which should be out on Slap-A-Ham eventually. They endeded their set with "No Way Out", accompanied by Kenyon (MITB) and Andy (No Comment - LP in works) as guest vocalists. MITB put the capper on the night with their unique brand of "power-violence", with their dual bass guitar wall of noise. They are one of the most original bands around at this moment, and with the tons of releases they have put out they are one of the most prolific (next to Agathocles and White Flag...). They are not your typical "new" act, 'cuz they have a lineage that goes back to the early Pomona H.C. scene. Someone should hook these guys with Amphetamine Reptile, 'cuz they might totally dig the sludge they generated on the "Sum Of The Men" LP. They also added an extra noise-maker to their live set, where he plays tape loops and noise samples.


Capitalist Casualities photo by Katz


Rocket From The Crypt photo Suze

Syl Sylvain photo McMartin

SLINGSHOT, IMPATIENT YOUTH, COMATONES
May 29, 1993 at Raji's by Martin McMartin
Pegged into a painfully early time-slot, Slingshot were total drunk fuck-up punk. Their trooper of a singer was a one man riot, doin' his damndest to inflict as much spastic abuse onto himself as possible during a short set in front of about eight people. A Ramones/Motorhead style assault is what they do. Bent on destruction, I've got five bucks that says singer is from the East Coast. I've got this uncanny knack for spottin' fellow lunkheads from back there, kinda like that "gay-dar" thing homosexuals use to give each other signals or somethin'. The L.A. scene is way short on obnoxious personality like this, so please send us more reinforcements to liven things up. One of the guys in the band asked the painful question, "Is anybody actually here who's not in one of the other band's?" The two of us who raised our hands were tossed their 3-song demo tape. Where the hell is everybody on a Saturday night? I've said it before, but there's a real problem with everybody out here too one-dimensionally engrossed in their own musical "projects" to come out early and give a listen to a local band they've never heard of. There's a


Clawhammer photo Suze

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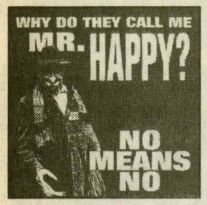

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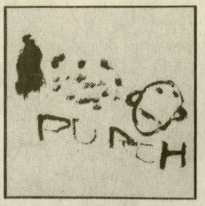

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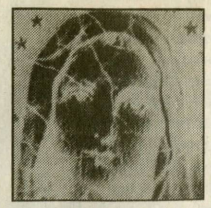

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glutton of self-proclaimed music geniuses and not enough average schmuck fans like me to go around. Slingshot struck me as righteous enough to play for drinks at your backyard beer-blast. Hide the breakables and call 'em at (714) 776-9556 and I bet they'll send ya' a demo. Impatient Youth were another surprise. Don't know all the details, but I guess they've been around since the early days, with at least one of 'em most recently in Red River, a middle of the road rock combo that played around a few years ago. They've ditched that to get back to punkier roots, with new songs that run the range from fast hard-edged pop to slightly darker early to mid-X style boy/girl vocals. The guitarist said somethin' about a new single, which I plan to watch out for, 'cause they're on to something good. After hearing great things about them, it pains me greatly to tell you I missed the Comatones due to circumstances beyond my control. My young friend had a bout with some bad sushi which required our prompt departure 20 minutes before show time. Is that L.A. enough for ya' or what? Sounds like a bad out-take scene from Repo Man.

FIREHOSE, SUPERSUCKERS, DOS, RUN WESTLEY RUN.

At LaLuna May 29 by Little Suze

Watch out for RUN WESTLEY RUN! They fully rocked. The singer is all over the stage with his punk, psycho, surfer, hippy dances. Very fun band! And the drummer... for me it's hard to explain how good drummers are, he has good rhythm and I like his style. I'm bummed that I didn't get any photos of them. They are from one of those M states (Minnesota) I think. Wherever they are from, I can't wait to see them again. DOS... 2 bass players. I really don't know what to say about them only because I honestly had never seen them before. I've heard a lot of great things about them though, for years. Very nice couple too. Pretty excellent soundage!! I'm sure you know how great they are anyway. SUPERSUCKERS... They fucken suck!.. naw I'm just kidding. (I only said that because I've seen them and wrote about them 3 or 4 times already just in the past 2 months. They always rock!! FIREHOSE... You probably know about this band a lot more than I do. To be honest (as I have been) this was my first time seeing them. (I know that sounds crazy) I do regret missing all those chances I had to see them way back when.... I'll stop making lame excuses. These 3 guys are very passionate about their music, and it definitely shows through their playing! Listening to them reminded me of going to the NAMM convention every January, listening to all the musicians playing the better equipment that is just coming out. Very strong sounding! (though I'm very quiet) I had a good time hanging out and talking to them. GEORGE you suck at pool... (NO! I'M JUST KIDDING) next time you're in town, we WILL win those LaLuna security guys... (Sorry!)

MOTORCYCLE BOY, SATIVALUVBOX

May 30, 1993 at the Whisky by Martin McMartin

If the freeways were any indication, half of L.A. was out of town this Memorial Day weekend. That, along with an unannounced show for Motorcycle Boy made for a sparse crowd. A touch more enthusiasm was apparent this time around, with the boys even breakin' out a new song or two. Was their excellent Syl Sylvain produced CD on Triple X a one-shot deal? If that record had any kind of push behind it these guys coulda finally busted out of L.A. A pal of mine back East couldn't even find it in any of the hipper local stores. It was more rock n'roll than half the stuff I see on that label. Whatever. Pat Mata (ex-Kommunity FK) and Sativaluvbox have been mysteriously absent from the local scene for the last year, holed-up in some cave recording what is sure to be something scary and special for their debut RCA release. A crunching garage trio with goth/glam overtones, Pat has gotta be one of L.A.'s primo songwriters, mixing the mystic outlook of Marc Bolan/David Bowie with the fuzzed-out muscle of early Sabbath. Toss in some 60's biker flick attitude to camp things up a bit, and you've got yourself a creepy and intriguing combination. Joined on guitar/harmonica by the world-famous Rudi Protrudi (ex-Fuzztones) they worked up one evil vibe. Pat is able to take the best of a wide range of influences and put his own twisted stamp on it better than anybody I can think of. He's not afraid to take chances, giving you a brief peak at the universe in the darkest corners of his mind. It's not a ride for the timid. Sativaluvbox is ready to set the world on fire. Are you gonna be there?

GREEN DAY, BIG DRILL CAR, RANCID

June 2 at the Whisky by Royce

What is it about Bad Religion, NOFX, and Green Day that draws out the muscle-bound meatheads and gangsters? Jesus, I haven't seen such obnoxious assholes since Fender's shut down. I think they're missing the point, but just don't have the intelligence to get it even if they were hit over the head with it. Well, I've seen Green Day enough times to know what I was in for, so this night I made a point of seeing Rancid, the new band with Lint and Matt of Operation Ivy fame. Well fans, let me tell you, they were really great, blasting out fast, catchy punk at break-neck speed. No skato speak of, but this ain't OP IV. It is a much tighter unit that kicks ass on most bands calling themselves "punk". They even got a sort of encore, being allowed to play extra songs. Very impressive. Big Drill Car were next, and something about them, I can't put my finger on it, but I like them less and less every time I see them. They play timid OC pop punk, mining the sound of Descendents and All very obviously, but never manage to come up with the spark those bands have (or had, anyway). By the time Green Day came on, the overpacked Whisky was a sweat house. They played their best, ultra-catchy pop-punk, mixing it up between both albums and their EPs, as well as playing some really good new songs. I guess they're on a major label now, so look for new records soon.

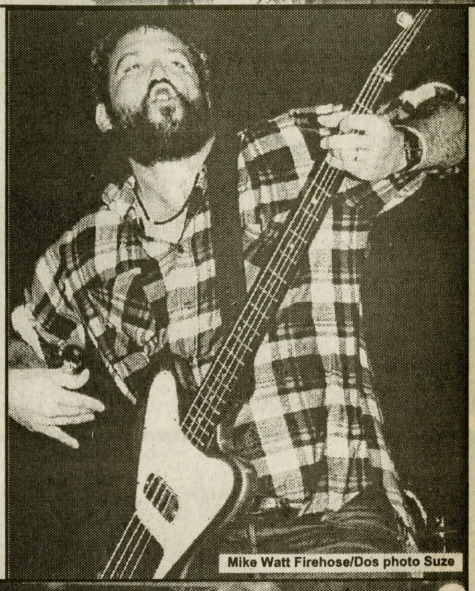


(Impatient) Youth photo McMartin

THE HUMPERS, ROCKET 88, MINISKIRT MOB, SYLVAIN SYLVAIN

June whatever, 1993 at English Acid by Martin McMartin

Before you start to think I'm on the Humpers personal payroll, or at least bonin' them or something, I'll spare you my usual raving review. Just turn to the records section and read about their new CD on Sympathy, "Positively Sick on 4th Street." I don't know how many more ways I can think of to tell you that these guys are head and shoulders above anything on the scene. The Humpers do Punk Rock n' Fuckin' Roll. Period. Rocket 88 stick with a more traditional 50's rockabilly/r&b approach, and do a damn fine job of it. Singer Moe's dedication to the roots of the genre is apparent and righteous, and I get the impression that these guys would play their good-time party music with the same enthusiasm for a crowd of two in an empty beer joint. Miniskirt Mob (previously X-Offender) play amateurish, girl-pop bullshit without a hint of originality/personality. I'd call it a hair better than bad Pat Benatar out-takes. The guitar licks sounded so forced, like watchin' a bad cover band stiffly do "Jumpin Jack Flash." I'm as hip to the boner-factor as the next guy, but it was so apparent that they lacked the chops or magnetism to deliver what it took. Don't accuse me of any sexist bullshit either, 'cause if it rocked I'd say so. The Runaways were timeless and at the top of this heap, and Miniskirt Mob are as disposable as my crabby-assed Mom's bloody....aw forget it. Living legend Syl Sylvain (ex-New York Dolls, ya' dope!) has been based out of L.A. for a while, I guess, and tonight he was backed up by The Little Tough Guys. Syl ripped through his best solo material and some Dolls standards ("Pills," Personality Crisis"). The band was incredibly rehearsed and energized, making it more than apparent this was no last minute toss-off show for a fast buck. The band did a truly touching, classy rendition of the Johnny Thunders trademark "Lonely Planet Boy" and a scary silent hush went over the crowd. Syl wowed-em with stage presence, fully hamming it up with New-York shtick about 14th Street and subway trains. A true performer with a capital P, Syl pulled it off with such commanding personality, it made me realize how sorely pathetic the majority of hippie shoe gazers getting press raves these days really are. Highly recommended.



Mike Watt Firehose/Dos photo Suze



Pat Mata and Rudi Protrudi photo McMartin

THE SMUGGLERS, LES THUGS

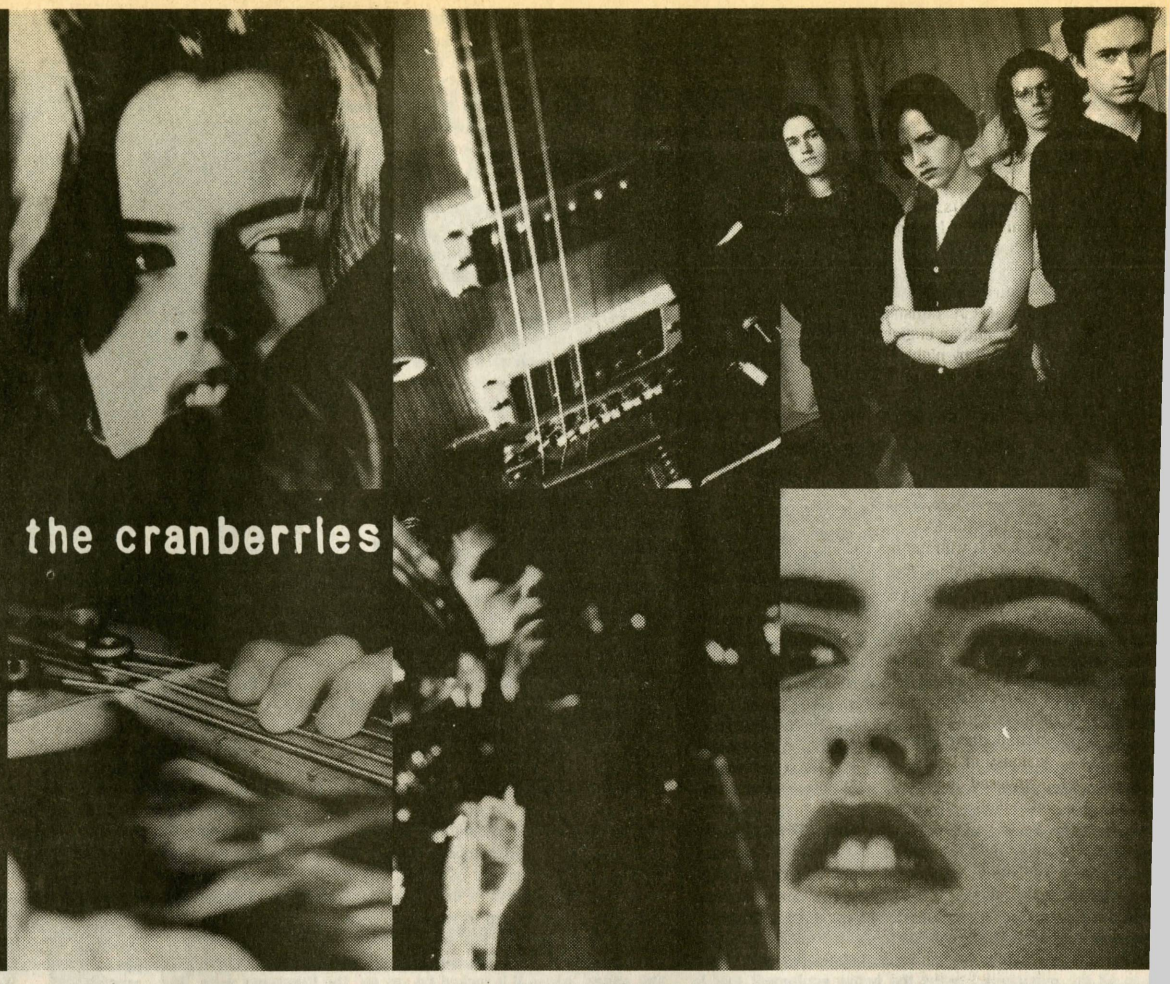
June 12, 1993 at Jabberjaw by Martin McMartin

The Smugglers hail from Vancouver, Canada and deserve your attention. They did a short set of manic 60's style garage ravers. They toss 'em out effortlessly, combining the maximum energy of Billy Childish (Milkshakes style) but also know their share of Beach Boys surf-pop. Their newer stuff veers slightly away from 60's garage more toward humorous Stiff Records style 70's pop punk and 90's indie rock, the very latter being a direction I hope they decide to avoid. They'd be a perfect twin bill with L.A.'s underrated This Is Edwin, who also has a knack for writing perfect witty pop with a crunch. Buy the Smugglers new best-of CD just out on Popllama outta Seattle and hear the full range of their talent. It includes new material, as well as older vinyl only stuff. Stay tuned for the Smugglers interview in the next Flipside. France's Les Thugs had all the local celebs out to see 'em, (showing up too fashionably late to support the Smugglers, of course) and they do gloomy cloak and dagger punk rock, with a kinda covert feel a la' Agent Orange minus the surf edge. They opened



Slingshot photo McMartin

everybody else is doing it so why can't we?



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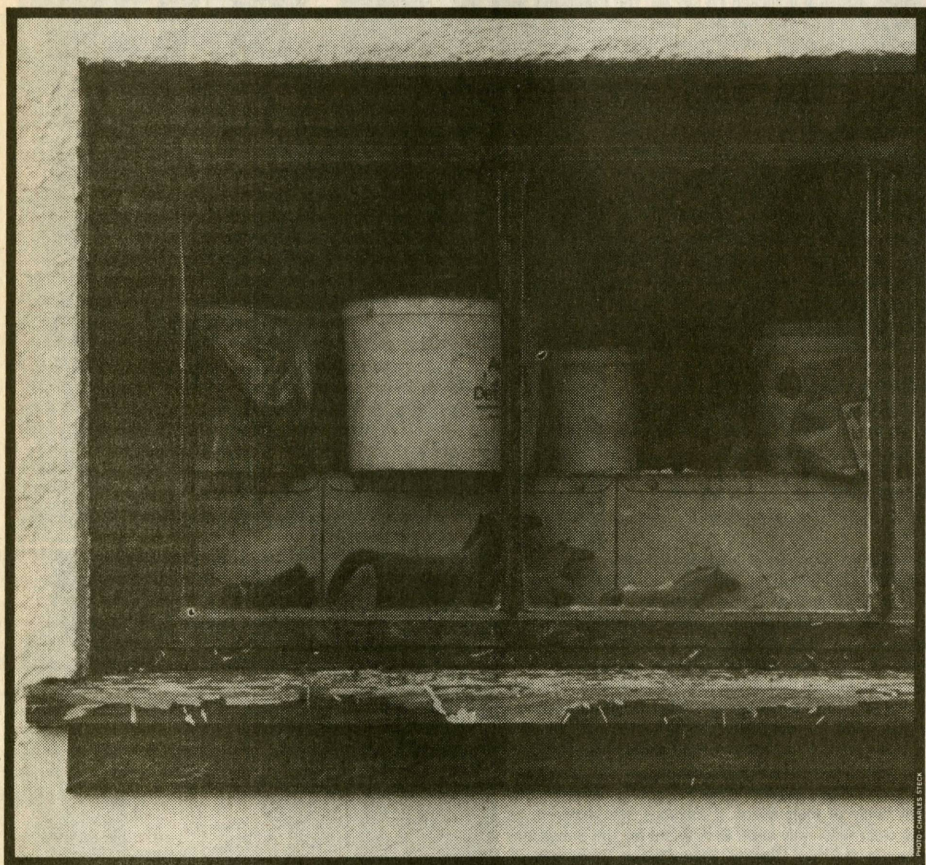

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with a dull gloomy instrumental, and I stuck it out for a half-dozen songs. Les Thugs came off too serious and "thinking man's punk" for me. Each song was indistinguishable from the next, so I split. Surprising, 'cause their new comp CD on SubPop shows they can mix it up a little more than they did here.

CARNIVOROUS LUNAR ACTIVITY

Sat June 12 at Megalopolis by Ted

Like Drip Tank, the Muffs, Rocket from the Crypt, and Clawhammer, Carnivorous Lunar Activity are one of those bands that if you happen to see on a good night, you will remember for the rest of your life and will go out of your way to make sure that you'll never miss them again. Tonight was one of those nights. C.L.A. consists of a court reporter, a record store manager, and an engineer/bar owner by day, and three drunken musicians by night. Dennis and Steve sing and play some really great melodic pop songs on acoustic guitar (Steve sometimes through a distortion box) and Sam backs them up with his drum kit. The songs are like the electric rocking stuff that Husker Du and the Replacements cranked out in their heyday and played with just as much drunken energy as the early 'Mats. C.L.A. were the only band on this bill this night. With seemingly endless pitchers of Guinness flowing, no one could have touched this band tonight and they rocked from 10 until 2am with not one break in sight. Besides playing at least 30-40 originals, they did a few covers, including a fantastic version of "If I Can't Have You" by the Sidewinders, and when someone from the audience came up with a girlfriend's bra, Dennis slipped it on, and they did a wild, drunk version of "Like a Virgin". Dennis, being sick of doing this song and not wanting it to turn this into a gimmick (cause they do it every once in a while), decided to get revenge on Steve by pulling his pants down while he was playing. A lot more stuff happened during the course of this song, but because of my jealousy of Dennis' skill at the opposite sex, I think he's been slandered enough in these pages and the rest is up to your imagination. Let's just say that I'm going to buy a camera so this shit can be captured. The girl wanted her bra back, but Dennis not only poured a pint of Guinness down each cup, he whipped out a knife and cut it in half and ended up wearing half of it on his head the rest of the night. Steve was so drunk, he played three more songs before he realized his pants were down! Other memerable events, besides the band rocking their fucking asses off, were: while coming up to the stage to make a request, a guy passes out on to the stage with his butt in the air and face at Steve's feet. As the bartender comes over to kick him out, the band (having been there before) rescues him by saying "NO! No! Don't kick him out! He's our ride!". While Steve P. from another great drunk acoustic band, the Rugburns, came up to jam with C.L.A. to do an old tune they wrote together, Dennis thanked him in the usual manner by pouring half a pitcher of Guinness down his throat as he did the solo, and then took the other half and poured it on his head. Dennis decided that wasn't enough, wildly looked around the stage, found a pint, then another and another, and poured all those over Steve P. and the rest of the band while he played. Then he found another pitcher, poured himself a beer and threw the rest on Steve P. There are not too many shows or bands, especially acoustic bands, that make me scream out loud in between songs, but this was simply mindblowing and a night to remember. C.L.A. are going to be recording a CD soon and will be putting it out on their own, since no label out there has the smarts to sign these guys. They'll also have a single out soon with two of their tributes to Star Trek on it, "Spock's Brain" and "Edith Keeler Must Die". Check 'em out live, though. If you're lucky enough, you'll be blown away if you see them on a night like this, which actually happens quite frequently due to their reckless drunken abandon. In fact just as often, if not more often, than those other bands I mentioned at the beginning of this review.

SWIRLIES

June 14 at the Stone Pony by Royce

Good god, what was I thinking, trekking all the way out to miserable, nowhere Riverside for this show? The Stone Pony is usually an Italian restaurant and bar, but was converted to a venue for this show. I arrived at 8:30, which was a mistake, because rip-off promoter Sinbad (with emphasis on the BAD) booked four of the lamest Pearl Jam wannabe, cock-rock openers, and let them all play 45 minutes to an hour. I didn't bother watching any of them, what I could hear from the patio area was bad enough. Boston's Swirlies didn't come on until nearly midnight, and while they put on a pretty solid set, they only played for about half an hour! They sounded good, though, doing their Americanized My Bloody Valentine style songs. The gal only did "ooh-ooh" back ups, and not singing as she does on some songs on the records, like "Chris R.". They do have many elements MBV don't, like when some of their songs speed up, or their stop-start tricks, and they don't try to bury the voice as deeply. The band was fine and enjoyable enough, but it would have been more worth the trip if they had played longer.


Smugglers photo McMartin

JESSICA NESMITH, WOOD PUSSY, FUGITIVE POPE, HEAD, PSYCHEDELICATESSEN and THE LOADERS

At The Mojave Desert on June 26, 1993 by Cake

To tell you the truth, I came to this show with great trepidation and fear of being caught up in a pseudo-hippie type commune. Well, you know what... I was wrong. I wouldn't really call a two hour drive very leisurely, but it was and Gus was my passenger throughout. When we arrived (around 7:30), it was still daylight and there were many people camped out with tents. Some people had been there since Thursday. Jessica Nesmith, the first artist, went on around 9:00 and did a short thirty minute set of folk songs and had Psychedelicatessen backing her on a couple of songs. Wood Pussy was up next and as they threatened to do, they played in the nude. Their set was quite powerful and they're getting to sound more like the early Buttholes with every show. If you didn't know, they have a cassette and video out. Call (818) 980-5492 for more information. As they played against a natural rock amphitheatre, people were dancing to and fro, drinking and partying up a storm. Fugitive Pope was up next and, unfortunately, I didn't have a chance to see them, but I heard that they rocked. Head was up next. Head's set was pretty awesome. They did "Black Nantucket" and a bunch of new stuff and got the crowd dancing (some of them even took their clothes off) and grooving to their songs. If you haven't, grab their debut album "Head" on Bomp Records or call (818) 981-9362 & (818) 980-5492 for information on their next shows. Psychedelicatessen were up next and features Bill on guitar (who also played with Head) and did a phenonmenal set full of Led Zeppelin and progressive rock influences. I'll admit to you that I was completely wrong about this band before. I have seen the light. Catch them the next time they play. The Loaders, unfortunately, only got to play a couple of songs before the generators blew and didn't get a real chance to see them. They came all the way from Oregon to play. It's too bad. Anyway, I stayed at the Mojave Desert until 8:00 AM and then left with mixed feelings - 1) what a fucking great show and 2) I gotta get out of this fucking heat. This show, by the way, was put on by God Inc. Unfortunately, I didn't see any UFO's. Maybe next time.


Naked Aggression photo Katz



Head In the Mojave photo Al

SHANESHIT

by Shane Williams

I've got shitloads to blab about—do I hear you thinking .."as always" or do you especially look forward to the eye exercise you get trying —— and straining to read the tiny type. Don't get me wrong —it is me who has told Al a bunch of times that I'd rather have the print be microscopic than to have to edit out my spew as is. It is also gonna be easy to know where to start off this time—cuz as I write this I've just barely returned from a working vacation to Tucson, readers will remember how much I've raved about the venue there, the DPC or **Downtown Performance Center**, ...maybe it should seem strange I have a nostalgia for m the last city I was incarcerated at—but the two things ain't got nothing to do with each other except for being locked up in this locale was how I found about the scene — Anyways I went down with **Harmful If Swallowed**—Their singer, **Brandon Cruz** had invited me along when they played the ski resort shows so now that I wanted to head out to Tucson anyhow I asked for the lift and got it. Actually the ride out there in the van—nine hours non-stop— was used to do an interview—so probably in the next issue that will appear—both my own agenda and the overall mag's is that of being backlogged and inundated. So I went down south with the "child actor" (**Bobsled** have a song called that written for and about Brandon) to see them gig with **Naked Aggression** and **Agression**—the cool thing about this confluence of bands being that each contained a member I can call a friend—cuz Agression's bass player **Bob(zilla)** lived in the same crash pad in San Fran when I was up there during all that Trailside Killer BS—and Naked Aggression just hired Flipside's very own **Thrashead** to play drums. Naked are fronted by **Kirsten**—whose pic should appear here. She is neither a Riot Grrrl nor a screamer like Kat(Babes) or Courtney—instead she reminds me ofsome of the great Brit female singers—like Beki of Vice Squad or the girl who sang with Action Pact. She is really talented at conveyong the punk attitude of anger without seeming one-dimensional. The drumming was everythingoone could expect from our hyper buddy Mike/Thrashead—and the whole band was tight—I can see why Cake who is not a huge hardcore fan found these guys exceptional in that genre. Of course Agression are one of the most famous and respected of hardcore bands . They moved to Colorado a few years back and Bob and some of the other had been attending to family life—but the sabbatical is over and they're back on the road. The singer now utilizes a harmonica alot—so you could actually call their current sound — hardcore with harmonica — pretty damned unique. The guitarist they'd been practicing with fell ill before the tour so they got another of the bands former guitarists to join on short notice—I think Henry is the name of the guy that is touring with them—and considering he'd only had 4 practices before this show, the first of their tour, it was amazing just how tight they were — now tight is not a word I would use to describe Harmful—at least not yet. In Harmful Brandon is joined by an awfully young band and their arguing on stage and the overall stage antics feature exuberance along with Brandon's natural character—these are the elements that go into making Harmful an up and coming band of some note—that and how about the fact that Brandon was able to get **Harry Nilsson** to come out of retirement to duet with him on a version of the Courtship of Eddie's Father's theme song—the one that goes... "let me tell you 'bout my best friend"— yep— the version they recorded goes back and forth between Harry and Brandon dueting with Harry on piano and the band doing a revved up version. Nilsson accepted production credits as well— with the plan being that the song should come out as a single with the proceeds going to cancer work charity in honor of Bill Bixby—Brandon's one time co-star on the TV show who is now suffering from cancer. Before I move on I want to mention that Harmful are scheduled to appear at a punk festival in Oregon in early August. This is going to be a two day 30 band extravaganza. The details at this point are that a guy named Danno who can also help bands get shows in Portland put together this event for August 7th and 8th with : **DOA, SNFU, Dwarves, Ill Repute, Sloppy Seconds, DI, Guttermouth, ZipGun, Butt Trumpet, Verbal Abuse, MDC, JFA, White Trash Debutantes, Dayglo Abortions, Youth Brigade, Adolescents CH3, Youth Gone Madd, Applecore— and even GG Allin**— now this list is what I was told by Danno and Brandon and no doubt there will be some inaccuracies between this list and who actually shows up and plays— but I think it is obvious that this is going to be an event any fan of punk rock won't want to miss. Tickets are gonna be 30 bucks for both days and Brandon wwll be one source down there in LA— so anyone interested should call Brandon at (213) 938-2412 or Danno up in Portland at (503) 293-5192.



Maureen, a fan at English Acid. photo Arlan Helm



Carol and Mistress Barb at play on Rajis stage. photo Ed Perry



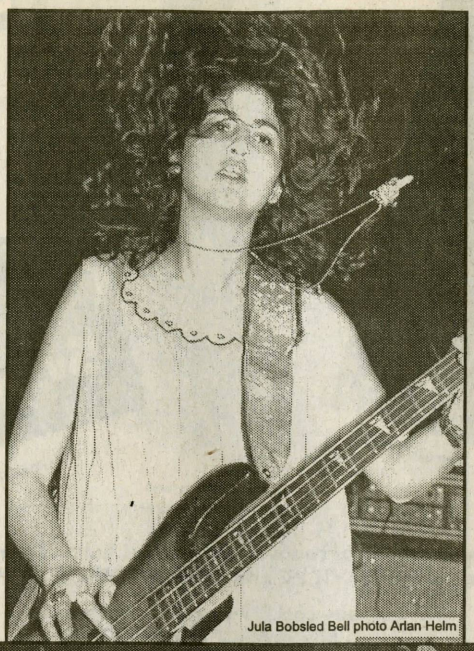
Kirsten from Naked Aggression. video still by Katz

Now back to Tucson with an update on one of my favorite bands in the world—none other than **Earl's Family Bombers** — since their shows here a couple months back they've had sone personnel changes based aruond the fact that they plan on moving to Seattle— not necessarily in hopes of a deal but for the more immediately pragmatic reason of going on tour with their old homeboy's— **The Super Suckers**. Earl's has the chance to go out with them on a series of tours over the next 6 months or year and to make it more feasible logistically the band is going to relocate. The two members unwilling to do so were Tom,the singer, who is now looking for a band at home, and Nathan the bass player who is already in the band **Halitosis**. Roger joined on bass and Ricci took over all the singing chores and I can testify after seeing the band rehearse twice that they still have what it takes—in spades—to rock your foot coverings off. They just went into the studio after almost a year to record another single. It is a real scandal how the label **Kept In The Dark** still doesn't have their CD out after it has been ready for about a year—they're not the only band getting fucked over and tied off—**Grimble Wedge** also had to do their recent tour without their CD out. But be sure and keep your eyes peeled for the Bombers/Suckers tour later this summer! Finally got to meet Bill over at **Toxic Shock** now **Westworld**. He gave me the CD of the Tucson bands compilation he just put out and the tape demos of two other local bands to review. I also met the actual proprietor of the DPC for the first time. So besides the price being right for pot and the really great mexican restaurant I went to (**La Parrilla Suiza**) I think you can tell I had quite a nice little vacation—it was already 110 degrees out down there—but what the hey.

Now before I start my chronolgical gig by gig survey I'm gonna tieup three somewhat separate topics in to one big story. I'm talking about **GG Allin**'s recent LA tour date, the appearance of **The Voluptuous World of Karen Black**, and **Jay Sosnicki** and his **Nuthin Sacred** zine. First I'll admit all my info on GG is second-hand—while he was in LA I was down in Long Beach viewing and then interviewing a band I love and respect, **Lubricated Goat**—but I talked to people who were at all of the places GG showed his scabby face. He actually did do an in-store appearance at **Mondo Video** where he was supposedly pretty docile—just signing shit and bull-shitting. Trouble started when he went down to the Hong Kong where the show was to take place. GG didn't have equipment and expected **Duchess DeSade** to let him use theirs—when they offered to rent it to him he got indignant and slugged Mistress Barb and a melee ensued with Barb's band having to be pulled off of GG and the whole show being cancelled. So someone gave GG the bright idea to head up to Raji's and see if he could jump on the bill. So he finally got on stage around 2 AM and immediately proceeded to expose himself—and by one account piss off the stage—the plug got pulled and GG destroyed a mike and mike stand while hollering over and over again that LA sucked—supposedly there was a contingent in the alley, ball bat and everything..looking to cream GG—but that got chilled out and he went down the street and desultorily broke some windows up on Hollywood Blvd in an attempt to start some shit—and then...who knows—cuz that is where my witnesses lost track of him. Now right around the time of the last deadline a new issue of Jay's mag came out — meaning by the time you're reading this it will have been out for a few months—but you still might be able to find it on newsstands and for sure you can order it direct, well in this issue Jay devoted the whole thing to 4 long features—with one of them being a long dialogue with GG that Jay had when GG was back in jail on a violation—some of you might remember the long interview Dave C. at **Sound Choice** did with GG a few years back when GG was in prison for the first time. Well both that interview and this one are long and comprehensive and thus it is easy to pick out various indicators of the mental detioriora-tion of one Mr. Allin. He really does seem to be sincere on some level—but still comes off sounding pretty ridiculous in his rationales—supposedly his recent TV appearance was like that—with him trying to justify a right to rape or some such. Jay's latest issue is noteworthy for way more than the continuing saga of GG though—the other features are on **Bob Z.** the Punkturist now in SF but famous for his postering battle with the New York authorities and for his own zine, **Bad Newz**—one with **Lisa Carver** aka SuckDog—and one with **John Trudell**.Jay calls this issue "Road Dogs and Word Warriors" and the looks of the issue are great showing it is still getting better with each issue—so check this out—or anything Jay is associated with because it was his wingding that included the first LA performance by the band Karen Black—and in fact Jay scored a real coup by having the actrees Karen Black show up to announce the band.The band is not an easy one to describe—somewhere been a traditional hard rock band and the costumed performance artistry of a **Johanna Went**. This band is definitely doing performance art—but they're also an actual band that kicks ass in a fuck art lets dance kind of way. There is one female vocalist, **Kembra Pfahler**—but also two female dancer/performers. They all three do the show in g-strings and little else—but with the body paint and fright wigs and blackened teeth they look like dakinis from a Tibetan temple painting (female demons) rather than human girls seeking to titillate — alot of the props are cheesy looking cheap and cardboard—yet this troop makes it work because of how intently and intensely each song is acted out. There are also two half-nude male dancers who come out on certain songs. As far as the three piece band goes—the bass player was in a surgeon's gown, the guitarist in a tunic with the Knights Templar red cross on it—only the drummer was in no semblance of costume. The

bands music revolves around the guitarist **Samoa**—before the show he was raving to me about the find he'd made of a real rare surf/instrumental group he'd found and been listening to. He was excited as he told me the stuff was wilder than Link Wray. Samoa's playing is obviously a celebration of all the great innovations in electric guitar sound—so in some ways you could call the actual music the ultimate in classic rock—and their CD is out too and who do you think produced it—none other than **Adny Shernoff** of **The Dictators**—can't get much more classic than that. Now unlike some other groups with wild stage shows like Gwar or Haunted Garage not too much gunk was directed at the audiiece —at one point we did get doused in shaved plastic snow—but the really gooey stuff was reservd for the frontwoman herself—because at one point she does a headstand and the other girls are smashing paint eggs into her crotch. So I hope you get the idea—each song had an accompanying skit—but each song can stand alone musically as they do on the CD. Also at Jay' bash that night were **The Beat Mistress, Vaginal Creme Davis** who did her shrimping schtick and sang along to tapes, and a longish set by atmospheric band **Chalk Circle** in fact this band is so big into atmosphere that I heard wheen they played the KXLU radio studios in that little cubbyhole they insisted in bringing and using their lights and smoke machine. The gig was down in Venice at this place called No Parking and I must say it was a pretty cool place to see bannds and I know alot of people were real happy when they found out admission included an empty cup and directions to the free kegs.

Now I think I'm ready to go back in time over the gigs since lasrt issue—the most recent being the show I went to last night upon return from Arizona . I finally saw **The Hangmen** —actually they haven't played out much since I've been back —anyways only Brian is left from the line-up I used to see before they ever got signed.It has been long enough that it would be hard to compare them—but I can say that the whole set was songs that will be on an upcoming release so they were new to me yet they caught my ear immediately—certainly this is partially attributable to Brian still writing catchy songs—it is also because Tex the black lead guitarist shreds and is able to make each lead exciting—this being the kind of thing which turns me on about Earl's and The Blackouts and **The SuperKools**—speaking of which !! this latter band was also on the bill at this English Acid and due to the really great sound there this night I was able enjoy them to the fullest since both Jeff's guitars were crystal clear as was one Jeff's vocals. With each time I see them the SuperKools assure their place in mypersonal pantheon of godhead bands.The other bands that night were of much more marginal interest—the headliners —The **Rhythm Slaves** were an aggregation of members of strip bands—and they sounded like it—while they were going for a tough not poofy sound and image the vocals were often too cliche and their lead guitarist was doing non-stop wailing without ever playing one exciting riff—totally unlike the lead players in The Hangmen and The Superkools. English Acid remains one of my favorite places to see a band—due not only to good sound but also the preponderance of chics dancing and wanting to be looked at — A picture of one of the dancing fans from another night at English Acid appears with this column. The night of my sojourn to Az I went to the Jabberjaw to see **Les Thugs** — a favorite of mine for some time now —but Brandon's significant other and the driver for the trip was wise enough to want to hit Tucson before it was broiling so they picked me up and we set out before the Thugs ever played—bummer for me but I did get to see most of the rave-up set by Canadians **The Smugglers**. Snider mentioned Billy Childish and so that I won't haveto strain my brain for another description I'll go with that —damned good rootsy punk. Now before I go onto another gig I want to bring up the fact that Thom ranted against the Jabberjaw and its propreitor Gary pretty harshly last issue. I asked Gary about what happened that night that the **Lunachicks** never ended up playing and I'll say that his side of the story certainly sounded as realistic as the other accounts of what went down but I think the main thing that really needs to be said is that noone is perfect and the fact remains that some of the best shows that pass through town happen at the Jaw — in fact some bands end up playing only there —and since my main criteria for going out is who is playing I will continue to be a patron of the Jaw — and you ought to as well. The gig before that was at the Hong Kong. Every one had predicted that that venue would be closed for good after GG played there—but as reported above he never did end up playing there so hopefully the reopened Hong Kong will be with us for some time to come —I still haven't gotten used to the placement of the stage way at the back but I definitely still dig the overall vibe it is definitely one of



Jula Bobsled Bell photo Arlan Helm



Quiver photo Arlan Helm



Dawn of Dert Magazine and Pink Sabbath photo Arlan

the easiest clubs to openly smoke the kind at which is always a guarantee to endear a place to me but I also dig that this venue for the kids to see their hardcore, their grindcore, their speed and thrash exists—I always seem to have fun watching kids really get into the music and partying. This show was Thrashead's LA debut show with **Naked Aggression**—and only the second he'd played. He acquitted himself honorably and the rest of the band was great too — also in fine form that night playing some straight ahead core were **Corrupted Ideals** I liked them alot and would go see them again for sure —the other bands that played weren't nearly as accomplished but since I can't remember their names anyways I won't need to slag 'em off—I can just ignore them—but for sure I'm gonna be finding my way to more hardcore gigs—shit I might even get around to going to the Anti-Club eventually. This show was also noteworthy because the skins who came to start fight were chicks —this one girl was literally attacking guys and girls all mnight though pf course she was falling down drunk —but it is weird how women have so thoroughly permeated the scene that it wasn't eventhat bizarre for the troublemakers on a given night to be women —that is progress baby !! The night before that I was at English Acid again to catch Flipside the label's,most successful band, **Babyland**—sure enough they had their crowd there dancing like a bunch of jocko homos to their brand of industrial angst. I prefer my noisy stuff more guitar oriented ala **Skull Flower** but I can't denv that Babyland are making 90's music — for people who got pissed when Ministry started including too much guitar I'm sure Babyland is just the thing. I've already written about the show before that—the voluptuous Karen Black and the rest. I almost got lucky that night—this girl who was having a real good time that night kind of attached herself to me — after the show me and Snider walked her and her girlfriend to the nearby house in Venice where they were staying—so in conversation the girl who'd taken a liking to me was explaining she had her own house in OC—and then she was talking about some record she put the money up for—and I'm thinking WOW did I finally meet a rich chick who is gonna be the answer to all my problems—so how do I play this—well I smoke some hash with her which of course gets her too stoned and so instead of spending the night with her I d didn't even end up with her number because when she started puking her friend has us leave—might as well mention that her friend was in a band called Sol Selegna (try it backwards)—so much for striking it rich by proxy. The night before that I doubled up by going to see **The TVTV's** at the Lingerie—their gitman Nick is one of my fave's on the scene so I try to catch him when I can—right after they played was **Ed Hall** from Texas—they're on the same label and from the same Texas industrial psych groove as the **Pain Teens**—I liked 'em just fine but I left early all the same to make sure I didnt miss either the **Lazy Cowgirls** or **Flop** at Raji's—as this batch of live reviews continues you'll see I rarely miss a Cowgirls show —these last few have been really great as Pat has been adding new songs to the set. As far as Flop —well I'd been steadily missing their LA shows and this time I'd promised Larry I wouldn't miss them. **Larry Mann** is one of the bookers at Raji's and he has been having some great line-ups all along but I've only gotten acquainted with him personally these last few months. He is very knowledgeable about cool out of town stuff—not something every booker in town could claim thats for sure. Well he and everyone else were right about Flop—and not only can they do the poppy stuff as good if not better than Redd Kross they also can rock like garage demons when they want to—the final song of their set was straight ahead garage like TheHoods or something—real cool. The added bonus this night was the surprise appearance by the **Flaming Lips**—they were in town to open for Porno for Pyro's but couldn't bear not doing a clubdate—I wish more bands woould feel that way. They had an extra guitarist since when I saw them in '88—but I can't say their sound was any more powerful — then again I was on acid when I saw them that time — they were really loud and while in some ways similar to that sound I just described as indudtrial psychedelic they are much closer to pure psychedelia—not the nostalgic kind but the experimental rock freakout kind—Flaming Lips are cool and it is to his credit that Perry Farrell allowed a band to open for his new outfit that no doubt blows him away. The night prior I was atRaji's again to see a night of bands with a sex theme to their names—though that was really the only thing thematic—I went to see **Anus The Menace** and **Dicktit** — both of whom rocked out but in quite different ways —Anus being an

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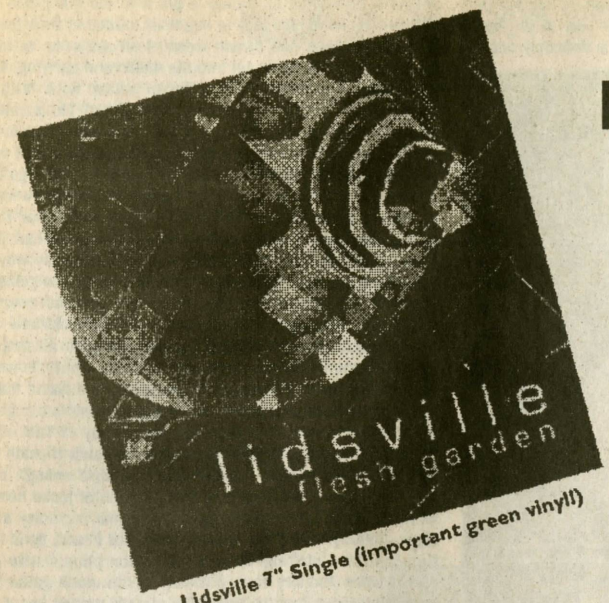

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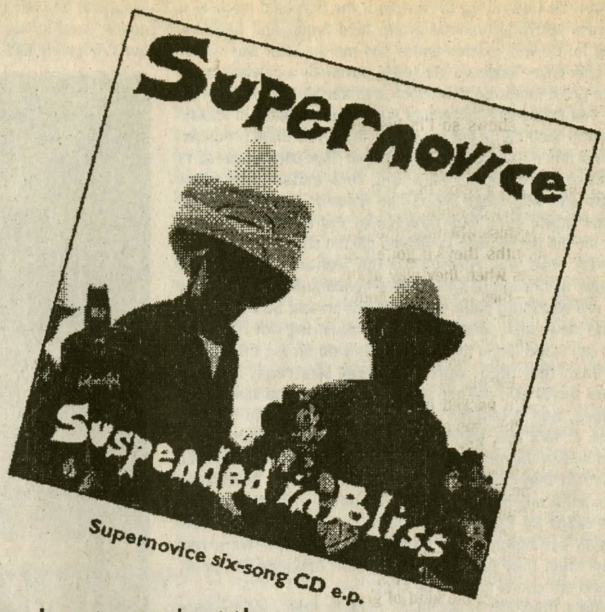

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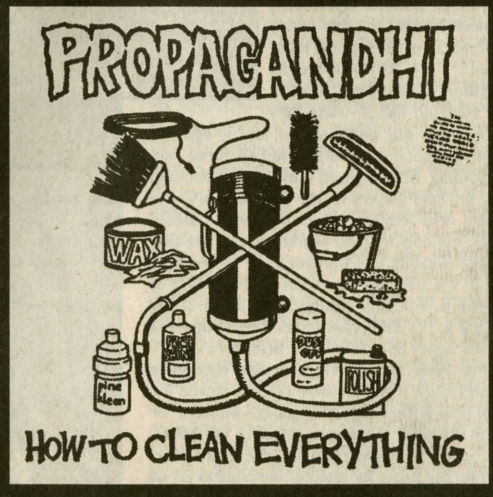

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intense angular attack that de and then re constructs rock—whereas Dictkit are firmly in that school of wretched excess known as the jokeband—you can always be sure that Cake and band will parody every rock cliche in loving fashion—like I told Cake—his voice is strong enough where he could sing in a real band—but then who'd make us laugh ." Now from here on in it get's pretty hard for me to remember the exact order of these shows so I'm just gonna follow my notes—which point at the moment to an evening I spent at The Teaszer just to see **The Comatones**. My readers will know this is one of the groups that has impressed me since I've been out—and they continue to do so—being one of the many bands I hate to miss whenever they play—I'm glad to see that in the last months they've gone from lousy time slots to prime time slots when they play at the Teaser—and at other venues as well—they deserve it. Another band who deserves success is fronted by a man that is extra special deserving because of how long he has been around and all he has accomplished—I'm talkng about **Sylvain Sylvain**—who is going strong with his new band **The Little Tough Guys**. They headlined a packed night at English Acid and did not disappoint and this was after seeing my faves **The Humpers** on the same bill—I blew off seeing a Palace show to make sure I'd be there early enough to see The Humpers and thus got there in time to see the opening band as well . They were an all-female band from Canada called **The Bombshells**. I asked their singer whose pic is around here somewhere, what kind of music they played and was told funky, alternative—and I guess the bass did pop her strings alot but basically it was a grunge-lite kind of groove —not poppy but not unrelentingly hard—the singer had a deep sultry voice which I can safely say is their high point at the moment.Other bands that night were **Rocket 88** (who last issue had a picture of Living end's singer mislabelled as their band) and the **Mini-Skirt Mob** —both of whom never fail to entertain—what I really can't wait for though is the appearance of Mob guitarisr Amy in her other band, **Sister Goddamn**. This is a band fronted by Tony Adolescent and when they play out don't miss 'em.. I also caught the Bombshells again the subsequent night at Club Dump. It's booker, Yow-za will be doing some nights at The Blue Saloon. Once The Central reopens I assume he wil be doing Club Dump there again—but that is up in the air since noone really knows what new owner Johnny Depp's plans are . Yow-za was also concerned after someone trashed the bathroom in fact he was more than concerned—he was out for blood. I told him whoever trashed it might have thought it didn't matter since the place was about to be remodeled anyways—as he pointed out there were still a few nights of The Central left and having the restroom made unusable wasn't too cool. **Borax** played that night and proved to me once again that they are unparalleled on the scene—their new drummer is really working out and they too are one of the bands I try never to miss. A big crowd was there for the band **Spade Ghetto Destuction**—whom I guess could be described as a latter-day Bad Brains since they're all black and they shred at high speeds—the lyrics are more hiphop than reggaeconsciousness though—more about being badass than about praising Jah.Openers, **Jabom**(Just a bunch of Mexicans) were a solid grungemetal act. Now I've got a buddy who lives out near Munchie's so I find myself taking advantage of their good bills. Like this one with The Cowgirls, **The Grey Spikes**, and **Skull Control**. The Spikes cancelled due to a disagreement over time slot which bummed me—but both The Lazy Cowgirls and Skull Control played powerful long sets.

Skull Control do alot of the old Controllers songs and if you holler enough Carla Maddog will show you some skin and I mean the moon is out! Yet that old punk spirit of fun as the primary goal and philosophy doesn't mean that intensity is sacrificed — cuz they did this show with one of the most intense live bands of alltime— The Lazy Cowgirls—and held their own. Both bands ruled in other words —I'm sorry but the nice guys in Primordial Undermind have yet to connect with me. Then came a real goodie— the debut appearance of **Lunar Malice** which features Mick Farren and a couple of the other Brit's who played in **The Pink Fairies** on the New Years's Eve show The bill they got on was so cool. They got to play in between **The Blackouts** and **Snair**— two more of my try- not- to- ever miss list. Ya' see Ernie Snair manages a toner room and beaucoup band members and other neer'do-wells work there under his supervusion—The Blacouts bassist, and Andy of Lunar Malice both work there—and thus the gig was set up with the addition of Ernie also getting Riff to use two San Diego bands to open and close the show—a real full night of tuneage. **Throttle** opened and they were a kinda melodic punk band with a singer emulating Ness and Danzig—and doing it well. Then The Blackouts who had to take the stage without their singer though he showed up to give moral support cuz he was stapled together as the result of a hernia operation and



Sheri of Sluts for Hire and Leaving Trains photo Arlan


Sharon of Butt Trumpet and Bed of Eyes photo Ed Perry

was in pain just standing there resting on a cane. They played extra great to make up for the lack of vocals—actually both the bassist and one of the guitarists filled in on vocals but they could barely be heard over the glorious din they were making as musicians—on one song the guitar just did the vocal part and the followup lead was amazing — can't wait for them to write some more songs since up til now there are less than ten that their set consists of—I'm not tired of those mind you—I just wan't more. Lunar Malice with both a sax and a lead guitar wailing away at counterpoint to Farren's exquisitely expressful vocalizing were the highlight of this particular evening. I heard someone call them a pub rock band and if I can include one of my all time fave rock bands, the Sharks with Spedding and Snips, as pub rock then it would be no insult to call Lunar Malice that—very British sounding—which I guess is the whole meaning of pub—Britain's garage music. Lunar are both raunchy and yet majestic and borderline psych or even prog-psych. They prove the merit of the old expatriate crowd in town farfarmore than Teaser regulars like Terry Reid—or than Mick Taylor's forays into club dates —Now Snair were no letdown either—anyone who can't enjoy them just doesnt like to have fun—yes the sound of The Ramones and The Hangmen still dominate—but so what—if someone had told me in advance of a band with those comparisons I woulda said"Where they at??!— Snair are a band you can't stand still to. The last bandwere one it would be hard to dance to on the other hand. **Motorcult** like any band with Motor in its name want to be Motorhead. As loud as all the other bands had gotten these guys were louder—they were just how Martin McMartin described **Gobblehoof**—in the case of Gobblehoof there was alot more that was pigfuck damaged—but Motorcult are the total St Vitus the total redneck hippie wearing an iron cross and being built like a tank and the singer always had an expression on his face like he wanted to eat you. I dug 'em.

The previous week I saw my boys The Coma-tones twice —one time when I thought it was 50 cent burger night too I went to the

Teaser — Big Jamie tells me the burger thing is dead but to watch out for 75 cxent taco night — but even with the 'tones the only band on the bill I wanted to see it was a worth it night — I'd been inspired to catch the Teaser show because of how awesome the show earlier in the week was — Thom stopped booking Wednesdays at Raji's so on this particular wednesday Alison got together a cool bill with The Comatones headlining, they really made believers out of a few people that night —I actually have a good friend who remembers dismissing them after having walked in on them at a Teaser show months back — but watching with an open mind him and some punks and other regulars had to admit this rock band was more punk than most punk bands —I can't think of how else to put it — at any rate the whole night was good energy — I missed openers **Crumbbox** but was assured by Alison that they had rocked and I was there for **The Shivers** —now this might seem a little confusing but try to follow along — Last column I erroneously called the all-girl band who advertise themselves as 100% clit as Shiver — it should have been **Quiver** —that is their name and last time I saw them the lead guitar player bummed me a little by the overuse of repetitive harmonic riffs — but meanwhile I get a single to review and it is by a group called Shiver who are not The Shivers that I saw at Rajis and whose rhythm guitarist had a sound I liked alot and who are a true power pop band in the best sense of that word. Got to see a travelling revue of some merit! The Lingerie got the privilege of presenting three great bands all touring together: **The Boredoms** who are Japan's most available and accessible extreme Japanese noise band —I say available because they appeared on the first American release of thistype of thing — Public Bath's compilationn and now they have the full length release on Shimmydisc and i use the word accessible because in some ways The Boredoms harken back to No Wave days — which means they're a recognizable band and not just a lone purveyor of pure noise — though one of The Boredoms on a solo tip does exactly that — a recent **PsychoTechnics** radio show which can be heard Tuesday nights at Midnite kids on 88.9 KXLU had him on CD literally doing nothing but trashing a cliub for 20 minutes.—anyways just as The Boredoms doing their club set there was plenty of excitement generated — and that night they were the opening band of the three. Now I had never heard of **Brutal Truth** before but I was told they were a grindcore band who'd moved away from that towards a more pure noise post whatever bag — and sure enough the intense guitar noise being made was easily acceptable as appropriate for the tour which meant they had to be doin something right — cuz believe me **Cannibal Corpse** couldn't have held their own sandwiched inbetween the truealienness of The Boredoms and the dominatrix-fronted **Pain Teens** — **Bliss Blood** was in fine form — a posessed woman-child she seemed like a character in an Anne Rice book. Another out of town band I went to see had nowhere near as much fanfare as the Pain Teens blowout — in fact I was one of only two or three people who was there to see **Grimblewedge**. Now I'd had some mail contact with them because I'd favorably reviewed their first demo tape which I'd picked up off the shelves at the DPC when I was passing through Tucson when I first got out —I picked it up cuz I'd heard them live in the studio on radio when I was still in. So I didn't pass up my chance to see these guys in the flesh and I was pleasurably surprised because in addition to the good qualities of the tape they displayed some blast and intensity live I wasn't expecting — while still recognizably influenced by late 60's Pink Floyd and the freakbeat Brit scene they manage to channel it through the scrappy charm of a true garagepunk type guitar sound — trippy leads weaving through a grungy meaty rhythm with vocals that also seem to combine two eras — not that GrimbleWedge seem schizophrenic — they're just talented enough to not get stuck in a retro rut — I was surprised to find out that the core of the 'wedge were once Tim Gassen's band for various Overcoat and Marshmallow Overcoat releases. When I found out they'd be passing back through LA on the way home I was able to hook them up with Pat Todd and he let them open for himm at Raji's — unfortunately they opened so damned early that I missed them. There were 4 other bands that night though and I saw all of them. Of course The Cowgirls —though if I remember correctly this was the night there were some technical and tuning difficulties for them — which just barely slowed them

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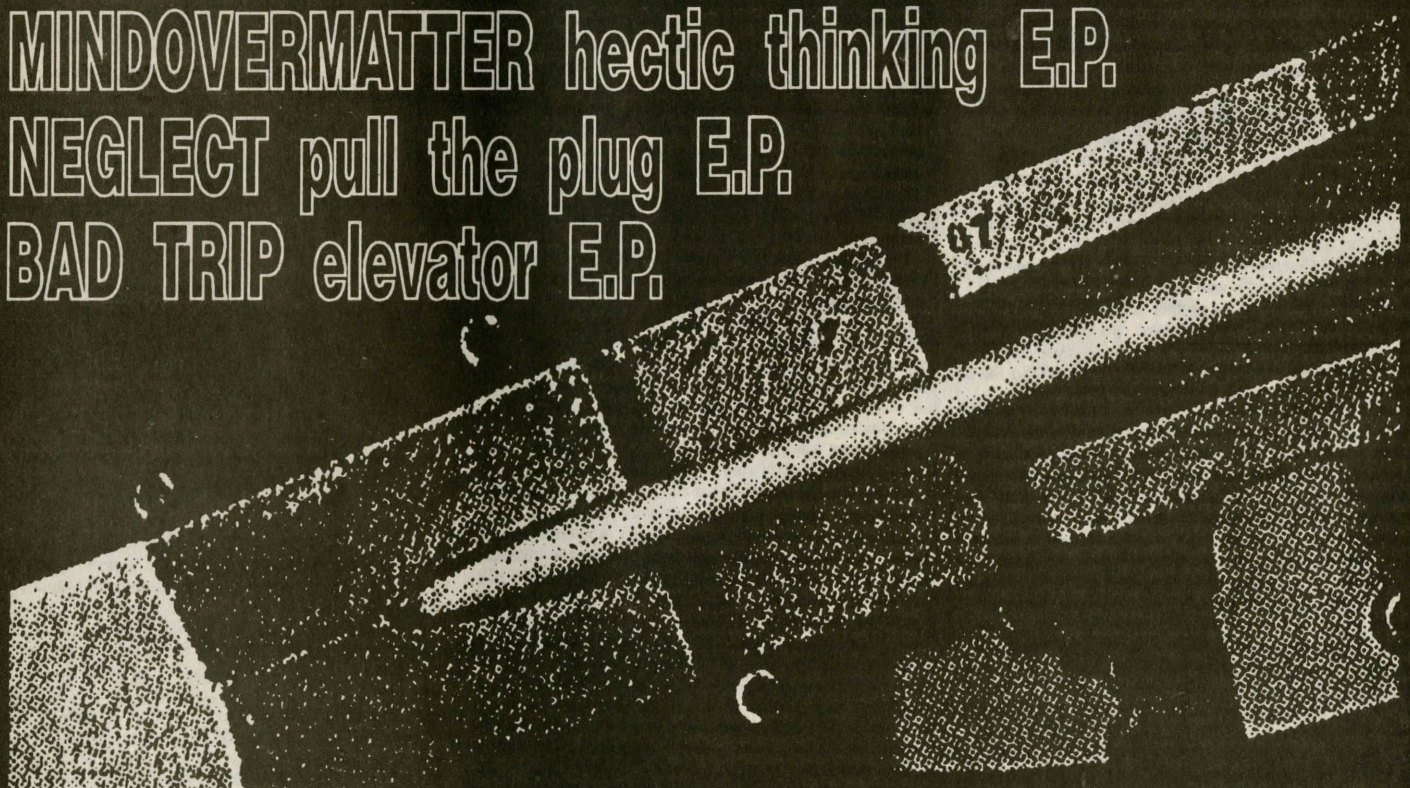

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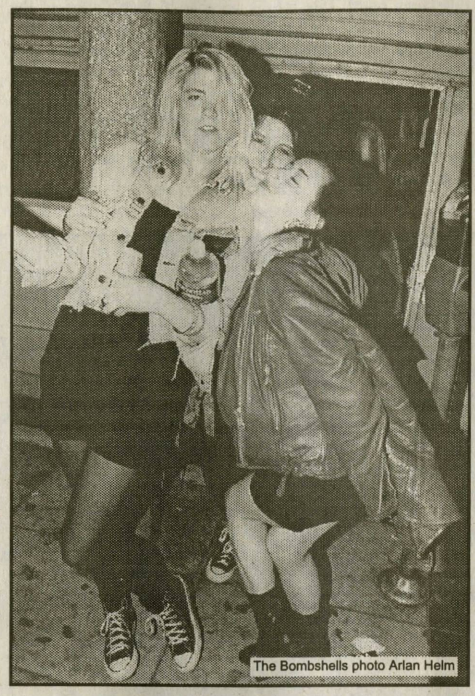
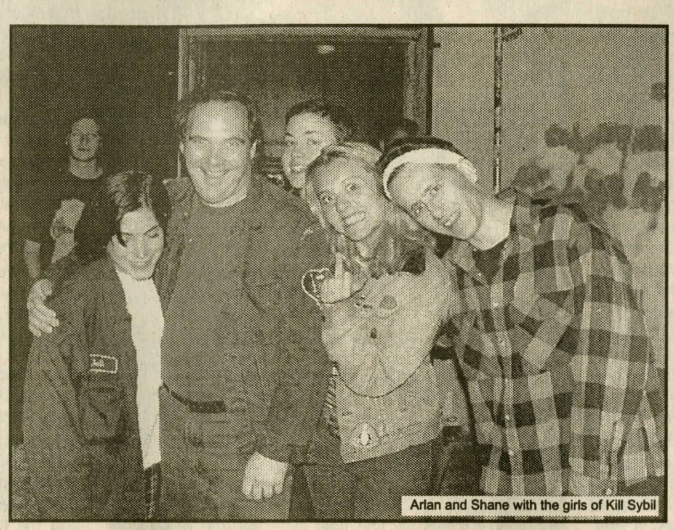
down since they still ruled the night but also up to snuff were Suplex Slam with the Hall Bros. in fine fettle and Sacred Hearts with their Stonesy charm and always charming – the Red Aunts –they must be charming someone ! because they played 4 shows in a row this week–and each of them the pick of the week for that night in my book– besides this show with the Cowgirls they also did a Bogarts show with Lubricated Goat – I interviewed the Goat –**Trash Can School** and **'68 Comeback.** For me that was quite a night marred only by the fact that I didn't arrive early enough for '68 Comeback but thankfully I'd caught them once earlier in the week. Trash Can School continue to impress me every time I see them – if the rumors I heard are true that will be the last time I see therm with Jack Gould on guitar though – since he has his own thing in Black Angel's Death Song who are also doing quite well for themselves these days I guess noone needs to worry about him – **Lubricated Goat** were fun to watch –that night to liven things up a bit the bass player kept lighting his hair on fire and letting it burn for quite awhile – all this without missing a note mind you. The Goat were not sloppy at all – as I was to find out when I got to know them afterwards – the Goat didn't need to get fucked up to rock out –there was a definite streak of intellectualism that I hadn't anticipated but seemed so natural when we began talking –lets just say that Lubricated Goat are a very sophisticated bunch of guys and that even in the act of setting his head on fire Lachlan seemed no buffoon but the reverse. The show where I did see '68 Comeback was at Raji's. Another show the Red Aunts got to play.That night I also saw Seattle's **Kill Sybil** for the first time and fell in total lust with their frontwoman Tammy –She reminds me of a cross between both my wives – or exes as is the case – I mean just cuz I'm on this trip of giving a lot of photospace to female rockers doesn't mean I personally am drooling over all of 'em–I'd be the first to admit I do find female rockers attractive and I've been fortunate to date some fine ones and forward enough to sound out a few others – but plenty of 'em are women I'd want only as a friend –or not even that – cuz of course as with most of the human race ya don't want to get too close – but with Tammy it was infatuation but she had eyes only for one of '69 Comeback's guitarists –Kill Sybil were exuberant poppy sloppy rock and the Comeback were an incredibly intense Southern punk ala Anti-seen or their more immediate progenitors – **the Gibson Brothers** – because their mainman Monsieur Jeffrey Evans was in the Gibson Brothers. If Don Howland's **Bassholes** turn out to be great too then this will be another rare case where one great band splits into two – this happened with the **Laughing Hyenas** when their rhythm section became **Mule** while the Hyenas carried on in finer shape than ever – though I've heard recently that logistical problems have put them on hold again as far as being able to write new material – I think what it is is that Larissa is living kinda far away from the rest of the band.. That night at Raji's also featured another local favorite of mine, the **Grey Spikes**. The club had mostly cleared out as far as downstairs except for fellow stalwart Ed Perry and his lady Kaylene. We three were treated to a srrong set with some of the unusual schticks this band's singer pulls – like wearing a motorcycle helmet for some of the set – the music is way strong dark swampy rock and roll they're right up there on my list of local bands not to miss. A not so local band I don't ever like to miss are The Fluid. Actually this time at Bogart's was the first time I ever got to see them and I wasn't disappointed–it was strange though–because Bogart's usually has great sound but this night the singing was never loud enough – I'm thinkhng the singer might have strained his voice to the point where it has lost some power–I got to interview them afterwards though for some reason Al's recorder was out of order and he had to redo it by phone – I'm trying to rack my brain to see if there is anything from our talk I should try to remember to share – I hung out with them in their nice RV for awhile hoping my ride would recuperate fron the hash I never should have smoked with her after she was that drunk but alot of times regular drinkers can hold it real good and then too much THC will make them spin around – anyways we got a mild buzz in the RV – The Fluid seem happy to be on a major and so far happy with what their label has done for them – how it affected me is that instead of being able to talk them out of a CD which they no doubt would have been carrying copies of around to sell if they'd been on an indie I had to settle for a cassingle of one song off the new CD backed with a pointless sampler of riffs from the rest of the songs which the band had dozens of to give out as promotional devices. Their songwriting hasn't suffered and as a band that has their original lineup with no signs of dissension yet I can only hope they get to release lots and tour plenty. I was not impressed with openers **Seam** who were earnest in a Jawbox-y kind ofway I guess. Going back a little further in time I arrive at a Sunday evening when I made it by one of the landmark Hollywood spots that has fallen on hard times -I'm talking about The Gaslight now called The Cosmo – on sundays Dayle Gloria who used to do Club With No Name has an evening of bands – I went to see the **Living End** and their frantic romantic brand of punk went over just right in the intimate surroundings – they're the only band I remember seeing but maybe **Sideshow Worship** were playing as well- wow it is a little bit scary to think how fucked up I must have been to not remember a performance by a wildman like Max–but then again maybe I just got there late or something – the night



The Bombshells photo Arlan Helm

before I'd seen their brother band **Twister Naked** out at Munchies – it was my first time there but how could I not like any club that would allow Twister Naked to do their set what with Jay skanking around and jumping up on everything in the room including the bar and the various sexual shenanigans with the Duchess and Carol. Yep it was a regular Twister wingding but alas the last time I was to see those guys in that line-up–cux here I go interviewing them and everything and what do they do except go and breakup or at least the singer Chainsaw is out and their much beloved bassist Grace is out but I'm told both slots have been filled and that Chainsaw is already fronting another band with ex-Haunted Garage members–so I'll try to keep you posted. They were hot that night –and then discovering how cool Skull Control's set was was another pleasant surprise–and oh what a musical night since I'd made it to Munchies after catching **Helmet** and **Jesus Lizard** at UC Irvine. Boy is that ever a fucked place to go see a band – they had pigs standing around watching the event staff shaking everybody down and they were confiscating chains that were little puny watch or wallet chains like they were weapons as well as tobacco which was taboo – of course I still managed to get my pipe in and then later while getting stoned out on this balcony area got to watch people sneaking in by shimmying up this large pole someone had dropped over theside. Helmet were as one note Johnny as I expected but were still OK – Jesus Lizard were great and were so appalled by the fascist mentality in Orange County they commented on it repeatedly – still in all I liked this show even better than the Whiskey one I saw last year. Then in a match-up of bands all quite different but all with members of each I consider personal friends I saw The Humpers, Superkools, and Anus The Menace all at Al's Bar. I don't remember much so onto a night previous when a Coma-tones show at the Lingerie was memorable because of how excruciatingly bad some of the other bands were on the bill and of because how a little violence flared at the evening's conclusion when the soundman turned the mike off on the 'tones right in the middle of the last song aand then refused to turn it back on–Brian smashed a mike-stand with his guitar and sent the club staff into a tizzy and an otherwise decent musical cap on the evening was marred by the abortive end of set. Just don't ever go see a band called Brother. They sound like the worst Journey/Styx/Yes dreck I'd heard in a while. Went to a Palace show to see **Einsturzen Neubaten** and was impressed how their set seemed composed and planned right down to the last note – longgone from their repertoire was stuff on stage that would endanger the audience or themselves–Neuubatenattained early notoreity with shows where they almost electrocuted themselves when they took a chainsaw to the stage since they were sawing away right near the main power cables – anyways their show could be called sedate but not boring – at least not by me. I'd go see them again – but they're definitely where they belong now–not in sweaty little dives but in big airy theaters where pieces are performed. Saw **UXA** at Raji's again. Also caught **Das Klown** for the first time and had to hand it to AJ for being able to both let go of but still contain raging hardcore energy on Raji's little tiny stage. **Jasmine Sunrise**, also on the bill,were of note for being a band that actually brings their own bud with them to gigs and **My Eye** who played are notable for being a local grunge band that contains Matt the drummer for Sister Goddamn who was also in the Flower Leperds. The night before I'd also gone to Raji's for Thom's slumber party it turned out to be the last show he'd promote there due to continuing small turnouts – it was really a shame that not too many people showed up to see the variety of stuff that made it on stage that night –sure acoustic shit can be boring –but with mini-solo-electric sets by Mia and Bianca and Cliff from Undercity(who turns out to be an old neighbor of mine) there was still some rocking out going on –and Pooch and Beck and Lee Joseph actually all pulled off successful rock done acoustic -and Brandon's Mom did her thing again –I guess you had to be there – but considering the flyering and the KXLU mentions –where was everyone ? I beelined to the Teaser that week to see The Blackouts –I'll be coming up to my review of the first time I saw them in a minute so right now I'm just mentioning I ran to the Tease to see them again cuz they're that good and definitely on my list of locals not to miss.. The Hong Kong had a super bill that went way underattended. This one was **Creamers**,**Superkools**,G**Groovy Ghoulies** and **Jackknife**. Jackknife are much like Pussy Galore in that they have these real short primitive rave-ups and there are chicks in the band but the main man is a dude –this description also fits Honeymoon Killers – so yes this LA group with an ex member of Slug are more like a NYC band –Groovy Ghoulies on the other hand seem like an LA group although they've moved up to central california. They're like a cross between the Dickies and Salvation Army or something –real fun to watch this three piece and I hope they make it back down soon. The sets by the SuperKools and The Creamers were both up to snuff. Was back at the Teaser for a Lazy Cowgirls show there. Openers the **F-boyz** were their usual laugh riot I forget if this is the time I saw them there where they literally did more talking and goofing off than playing but I can honestly say that they manage to pull it off –they can rook me out of a full set and I'll still come back for more cuz you never know what stupid outfit the singer will wear or what really bad joke he'll tell. So between them and the always-makes-me -dance fervor of the Lazy Cowgirls I was all hyped up and I jammed out of there the minute the Cowgilrs were done to go see a set by **The Muffs** - the girls treating the hometown to a show before the tour – well they were good as always–and had their coterie of fans going wild up at the front like the Fiz crowd and Falling James and Sheri –but the real reward of the evening was my discovery of the Blackouts – they ascended the vaunted path to Mt. Olympus of my personal musicalimaginings – only nine short months in existence, this band having nothing to do with any past bands with the same monicker. All the ingredients that went into making up my idols Radio Birdman are here in Spades – with an awesome rhythmsection to play with a two guitar attack and a vocalist that commands respect with the forcefulness of his singing–well for me **The Blackouts** exemplify that kind of a band and they're high on my list of bands not to miss. Now one of the hardest and heaviest bands to historically pass down the La punk rock pike have got to be **The Stains** – so when I saw the flyers saying they'd be at Raji's I was pretty stoked but I ended up getting my feelings hurt because they cancelled and it turned out only one band played that night at Rajis usually there are 3 or 4 or 5 so when the club opens and only one band ends up playing you know there was weird shit at work –the one band that did play had enough collective muscle to hold up the show –I'd just seen them earlier that week at Raji's again – **The Obsessed** are one band that are just about pure metal and yet gig and hang with punk rockers – go figure–though of course their metal is reminescent of that other metal band that has always been a favorite of punks–I refer to Motorhead of course. Saw them with Twister Naked who ironically enough, are one punk band who could almost pass for metal in much of their songwriting–between them and the Obsessed alot of decibels of strum get pitched out and my ears love it..Twister also played Rajis twice that week with their earlier appearance joining **Bobsled** and **Borax** –while I might have missed one

of the Bobsled shows by now I've been to virtually every show of Jula's band since the first – of course this is only fair since back in spring '87 her band **Bulimia Banquet** was the first live show not considering the few that I'd arranged while in,that I'd seen in 6 years so I enjoy keeping tabs on Ms. Bell and hopefully a picture of her will accompany this column. Another two show night came off for me when I went to the Santa Monica civic for my first time since I'd been out and then the Alligator Lounge later that night since it is also on the west side of town. The civic show had some decent bands on the bill but I missed them –only getting to see **Dino Jr**'s one man master plan Mascis rock –the guy is way too muchof a noodler if you ask me. At the reptile room I saw Joe Baiza and his **Universal Congress of** while I sampled the jambalaya and other cajun dishes. The next band makes you wonder what it would be like if we all had to survive by eating bark –no not really but their name is the **Treepeople** and they are one of the bands to have some really grest albums still coming out of Seattle – with their most recent LP probably their best yet– me and Thrashead interviewed them and maybe somewhere along the line I'll run up on some pix of the band so that it will be worth it to print the interview -of course what I ought to do is contact their label CZ for some photos to use – I bet their rep at the label would be helpful cuz I remember when I got the advance cassette of the release she had an extremely colorful business card– Another band I saw who like the TreePeople have made records for Toxic Shock at one time or another is **House of Large Sizes** – like the TreePeople they hail from an out of the way part of America and it lends a skewed perspective to the lyrics and topics. House of Large Sizes must be an exceptionally interesting bandthough –cuz they were selected to be interviewd on this new alternative music cable TV show called Cable Abuse. It is part of the Century West cable service and people who get it pick it uo on Channel 3. The very first show was June 11th with Falling James but the night I met Karen the show's hostess and creator she was taping an episode with House of Large Sizes for July 2nd. When her show appears it is on fridays at 8 PM. More questions about the show can be posed by calling Karen at 213-662-5917. This almost wraps up live reviews except for the newest two I've been to since I began typing this Shaneshit. I want to tell you about the fabulous **Teengenerates** with no delay – I missed their two LA shows while I was mucking about in Tucson – but the Gods were smiling on me when they lined them up one more gig at Al's bar and I made it down in time even though I left late and took the bus. **PopDefect** headlined and I guess the two bands were mutual admirers after gigging together up north not long ago. The Teengenerates were the **American Soul Spiders** until they lost their lead singer and one of the guitarists took over. They are like the Ramones in many ways and Fink the guitarist who is singing now looks abit like Joey so I'm sure the current line-up is perfect–Besides Fink one of them is FiFI and the other two have more normal names. When I got to see them they covered my favorite song by my favorite band –none other than "Burn My Eye" and was I stoked. The Teeng's seemed to go for a scuzz type guitar sound that wasnt as searing as a Birdman thing but more like Childish in tone. All the guys in the band are record collectors with the epitomy of good taste –consider the fact that when I queried Fink whether he'd ever heard of Earl's Family Bombers and he told me he had the three singles by them – even I can't say that –and half my American friends haven't even heard 'em but here these cats from across the pacific are on total top of things –they were right along side me watching Mick Farren sing with Lunar Malice and Fink answered when I asked him what was his favorite show he saw while in the states and it turned out watching Farren was the highlight. Speaking of highlights – the other band who played that night at Al's was **Frieda** – With the lady of that name on pipes, Randy of The Alleycats on guitar and Nazworthy on drums it should comes as no surprise that this band is ready to start being seen and heard plenty and it is a delight to see such a little girl with such a huge voice and who doesn't let that swell her head. I'll be looking forward to seeing them again –and I'm sure at least Randy wil be looking forward to my attendance – that is if I continue on a long-running tradition of smoking him out that goes back to 1980 and the Starwood. The only show left now is **The Humpers** at Raji's – what other band would play on a night the singer had his bachelor party and gotten soused –well they pulled it off and Scott Drake didn't let his drunk turn too mean cuz too many of his biggest fans (me, Ed Perry, Martin McMartin, Ken Allnight Rocker and Edwin)were right up front every time he feil off the stage in our direction–but when he reeled backwards into the drums Edwin finally had to jump up and manually hold them in place for awhile–speaking of drums and drummers –the Humpers drummer wanted to know how come it is always the singer and lead guitarist who get their names mentioned again and again –so I'd like everyone to sit up and listen– **Mr. Jim Silveroli** does indeedbash skins for the greatest rock and roll band in the universe bar none and if my printing his name made him sleep any easier then it was worth it for all of us. I can't end the review without reporting that **Donovan's Fairies** played their farewell gala gig at Rajis on this same night. This is/was another of Rich Coffee of the TommyKnockers and LeeJoseph of Outside/Inside side projects–this one features Carmen on vocals and guitar – and Allen Clarke on drums –and Paul Grant – who was dressed ridiculously–on vocals–they covered Alice and Bowie and then stuff cheesier than that – It is amazing how Rich and Lee have literally hundreds of songs they know and can get together for short notice –I almost like their zany side projects better than their real bands.



Arlan and Shane with the girls of Kill Sybil

Part Two:

Publications and other stuff sent to me and any other stuff I feel like saying while I've got the floor, there are lots of mags I've written about before that have new issues out now and I'm gonna do a brief survey of these and throw in any new publications I just got as I come to them – one mag that comes out erraticly like Flipside used to do is **Your Flesh**. With each passing issue the topics selected to write about are growing more effete and the prose to describe the topics more minimal and stylized yet I still consider Your Flesh a must read – the new issue has Peter Davis replying quite vituperatively to me specifically about an explanation he refuses to give me since I'm some kind of predictable loser – well Pete I dont even want to get nearly as worked up as you did though I sure think it is a cheap shot to remind me of my bad habits and rather clueless of you to insist I dont know about what I'm writing about which happens to be less true of me than of the majority of writers for your mag or ours –and if believing that make me self-important than mea culpa, mea maxima culpa. A mag that I first got sent to me while in but which I ignored at that point and which I've been able to continue picking up for free at the zine and flyer table at Rajis is called **Mute On The Floor**-it is based in Ventura County but if they can make it down to make sure they're freebies at my hangout then the least I can do is try to drum them up some paying subscriptions – and I can feel good about doing so because it really is a rapidly growing and a qualitatively improving rag – for instance a new section of the mag called Sixth Little Piggy which is about the really extreme and offthe wall spectrum of the music scene –Cover art is way cool horror art and reviews are numerous and well thought out and interviews are numerous and generally with bands I care emough about to read –what more could ya ask for. Fiz have a new issue out and celebrated their one-year anniversary with this fifth issue out. They've rapidly ascended what ever pecking order there is and I hate to even think about how many people prefer Fiz to Flipside. They've managed to stick to their guns of not having typical record reviews.It is good to see Falling James writing for Fiz. I'm bummed I missed their picnic for the party. Real Life is back and doing issues bi-monthly – they beat us to the punch with a Tav Falco interview and otherwise entertain with their regular features from Edwin's Stubo cartoon to EmilNitrate's op-ed piece which is amongst the most vital thoughts for our time since all the idiots who usually have opinions can suck my dick. **Black to Comm** isout with a new massive issue that contains the totally unedited Mick Faren int that Snider and I did with Farren and which a goodly portion of ran in this mag. Then as I did one with Snider himself and his trials and tribulations brought on both by being in bands and just by attempting to get by in this soceity – it gets printed as well – plus depend on the issue-ly snide remark about Flipside. The rest of it is features on Roky, Sky,R.Meltzer, and Lenny Kaye along with publisher Stigliano's writing on "moom" pictures and other matters only he cares about – just kidding Chris ! Two other newish giveaways (if you're in Hollywood–you my reader will have to pay ordering mags by mail) have been appearing with increased regularity **Spazz** is one –and I met a couple guys associated with it–the other mag is **Glossolalia**–they claim to have started as a reaction to writers for zines detailing their schmoozing with the stars – At least they start out issue 1 with the Lazy Cowgirls/.. A new **TMT** out of Aus came out In July 93–wait a second it is stiill June and I've had this for a month –anyways this pre-dated rag has interviews with such lads as Brother Brick and Warped! and a bunch I hadn't heard from before. Bands like Funbug and Asteroid B612–while this is by no means the kind of pro mag like Lemon one is proud to lie on the coffee table but instead it is a pocket-size xerox zine perfect for the toilet or the bus since various news pages are really condensed info on member and name changes and the like. Also out of Australia is the obsessed and obsessive zine **KISS Sacrifice** –it was scary to see in their contacts page just how many other zines are there for the Kiss fan. And this pocket sized zine has a glossy cover– Since I can't bear to see the fellows gaping mouths used like Venus Flytraps I'll proceed. A new **Pit'sBull** is out–and Kris if you're reading this –when I saw the special thanks to me on the insert for your first vinyl comp I was so happy it more than made up for the negative bs going on in my life. Pit's Bull keep up the tradition of interviewing the great bands they get to play their hole in the wall–like this month they have a long interview with **Phantom Surfers** –and they pursue guys who do zine and labels cuz this time they got an int with Tim of Crypt and Steve who does Noise For Heroes.. Back to another new local rag called **Inside Loud**–I met someone who works on this mag–that was one of my eyewitnesses to the Allin appearances–#3 has a Dwarves cover and int inside so that indicates this mag digs irreverence even to the point of irrelevance –I tripped on the ad that mentioned a band's name on a comp–Dr. Kervorkian Suicide Machine Band–HAHA. Got this thing through the mail that is quite simply a list of all bands with lead female vocals –so I'll provide that address for anyone who wants to be included on it or wants access to that info. Two other zines I've raved about in the past but who now have new issues out are **Scrape** and **DBN**–since I just barely picked up my mail as this column began being typed I can't comment on 'em yet so I'm just gonna include their addresses with the others I've just gotten done recommending– oh is that what I was doing haha.

Well besides the addresses this Shaneshit is fine' cuz any further pontificatlng I might even dream of doing is a dead issue cuz I'm fighting the clock to get this turned in so I can then put my nose to the grindstone and try to get some record reviews done. Aargh!

I remain the insane Shane.

Addresses:

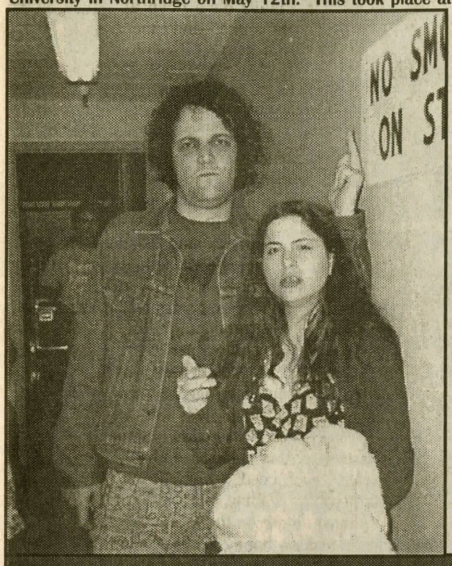
- D.B.N. Magazine P.O. Box 3547 Lantana, Fla 33465-3547
- Scrape 8601 SW 40th St. #132 Miami,Fla. 33155
- Kiss Sacrifice 9 Brunnich Place Florey, Act, 2615 Ausralia
- Pit's Bull Tervuursestwg, IH b -1820 Perk Belgium
- Guide to Women-Oriented Alternative Music Bands with Female Vocalists Carrie Carolin PO Box 94221 Seattle, Wa. 98124
- Inside Loud PO Box 177 Cypress, Ca 90630-177
- TMT Mat-63 Glenbar Rd. Duncraig, Wa. 6023 Australia
- Spazz PO Box 754 Reseda, Ca. 91337
- Glossolalia 2041 N. Vermont #402 Los Angeles, Ca 90027
- Black To Comm 714 Shady Ave Sharon , Pa. 16146
- Fiz PO BOX 67EI0 Los Angeles, Ca 90067
- Real Life In a Big City 6520 Selma Ave #332 LA, Ca 90028
- Mute On The Floor PO Box 41648 Santa Barbara, Ca. 93140-1648
- Nuthin Sacred PO Box 3516 Hollywood, Ca. 90078

THE CAKE MIX

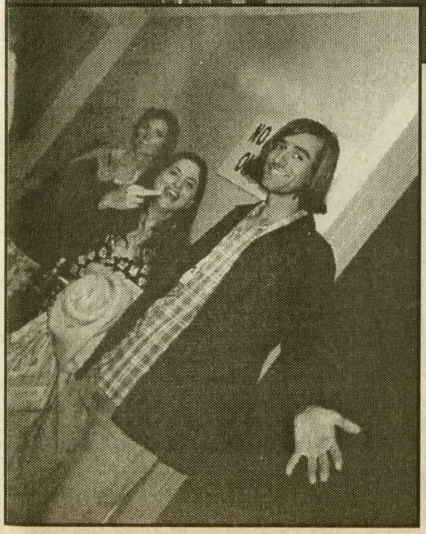
by CAKE

Once again, this column is going to be short. Thanks to all of you that sent me hate mail. I appreciate it greatly. Shows which I saw the last two months which I greatly enjoyed -: Dinosaur Jr., Redd Kross and Gumball (whom Bob and I interviewed in this issue) at the Santa Monica Civic on May 1st. Thanks to Annette Z. for driving us there and being cool to hang out with. Legendary Pink Dots at the Roxy on May 2nd. Not a bad show, but they did manage to play for over an hour and a half and did some old classics as well as some of their new stuff from their latest two albums. Cell at the Whiskey. A short opening set from these New Jerseyites, but nevertheless an inspired set. Rhythm Collision at Cal State University in Northridge on May 12th. This took place at noon at the Student Union. They claimed it was their longest set yet at 50 minutes. Stay tuned next issue for a full-fledged interview from the boys. The Muffs at the Palace on May 13th. They opened for a band which I have no opinion about, did a great set (Ronnie in drag) and left for a month long tour. Fuck you to MTV for not playing the "Lucky Guy" video. It's a great piece of filmwork by Dave Markey. Pain Teens and Boredoms at Club Lingerie. Pain Teens continue to amaze me. Bliss and gang did a very incredible performance. Those loop tapes are DEF, gang. The Boredoms, as you can tell by the cover, blew everyone away. Possibly the most exciting live band that I've ever seen. I was so inspired that I drove sixty miles out of my way to see them at Spanky's in Riverside (a club so ugly and terrible that words cannnot describe what I actually felt) where the crowd (full of dumb death-metalers wearing Napalm Death and DRI shirts) was so confused that they stood there transfixed. Nevermind the Mike Muir lookalike who commented before the Boredoms' incredible set "Two drummers? Who do they think they are - Ministry?!" in his fake Chicano accent. What a fool, indeed! The Cows, Surgery, Janitor Joe and Chokebore at the Whiskey on May 26th. Chokebore, who are set to release their debut album on Amphetamine Reptile Records soon, opened the set. The singer seems to have a Perry Farrell fixation. Either that or I just didn't get it. Janitor Joe, who's bass player has joined Hole, were really raw and inviting and had the crowd delirious. Surgery were up next and played a set of inspired punk and mid-70's rock. Great set and the drummer looks like a Nebraska truck driver. New ten-inch out now. Cows were up next with Shannon in top form wearing a shocking three breasts this time. I'm glad that they did "Hitting The Wall" this time and even Gibby Haynes, who was in attendance, seemed to enjoy their set. Flipper and Ed Hall at Club Lingerie on June 4th. Ed Hall was simply amazing. Their front dude, Larry, was fucking there all night. Jamming away like there's no tomorrow. A blitzkrieg of noise and innovation like never before. Flipper, on the other hand, came out drunk out of their heads and played as if they hadn't touched their instruments in six years. They should have given up after Will's death. Sorry. Afterwards, I went to Raji's and caught the Flaming Lips play a forty minute set after 2AM. They did songs from their new album which should be out now and had the crowd stonely dancing to their grevious grooves of majesty. The next night the FlamingLips opened for Porno For Pyros (who are just Jane's Addiction II in my book) and played a short set which was cool. Porno For Pyros is a waste of time. Some of their songs seemed pretty good, but Perry's the biggest egomaniac of all time. He shows off more than actually singing the song. A waste. Bobsled and 7 Year Bitch at Jabberjaw. Another great show. Bobsled is Jula Bell's new band and they played a set full of the humor of her old band (Bulimia Banquet). Jula has got an incredible voice which was showcased at this show and is a wicked bass player to boot. 7 Year Bitch were next and blew me away. Selene is quite a frontperson for this band and their new guitarist is incredible. Well worth it.

Sorry about the Sophmoric writing in this issue, but I didn't really take the time to formulate a "good" column this time. Thanks to Mark from Belgium for sending me those great photos of the Dwarves, 7 Year Bitch and Monster Magnet. As you can see, they made it to my column. Extra special thanks to Julie Cafritz of Free Kitten for being so cool to hang out with at the Dinosaur Jr. show and for being quite the intellectual. Hi to Cameron Jamie and Dave Markey. Abe Vigoda and, until next time when I will have a Butthole Surfers story, Herve Villachize.....

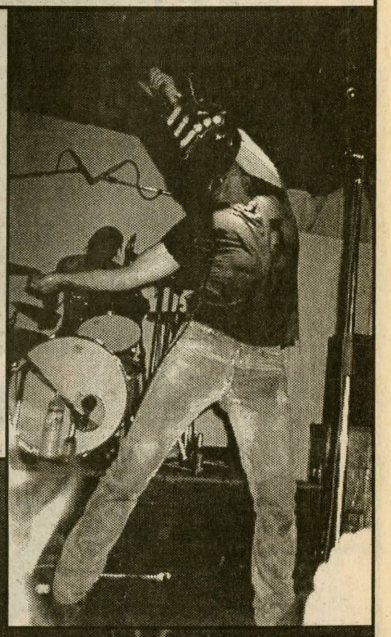








The cast of "WHAT'S HAPPENING NOW!!" (from left to right) HAYWOOD NELSON, ANNE-MARIE JOHNSON, DANIELLE SPENCER, ERNEST THOMAS and SHIRLEY HEMPHILL say "thank you very much for watching our show!!"





The Cake Gallery from top left down:
- Dave Markey and Julie Cafritz from Free Kitten
- Selene of 7 Year Bitch photo by Martin from Belgium
- Artist Cameron Jamie and Julie
- Autographed picture from the cast of "What's Happening Now"
- Monster Magnet photo by Martin
- The Dwarves photo by Martin

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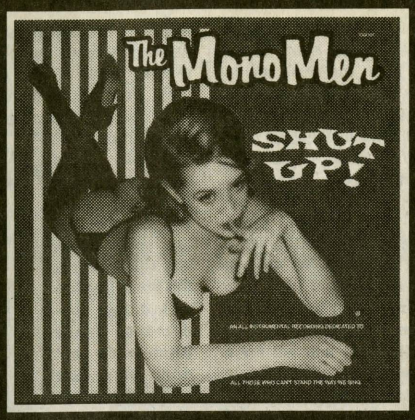

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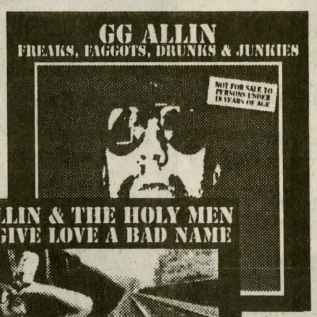

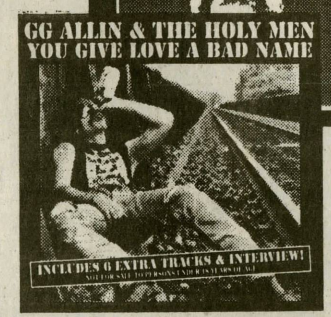

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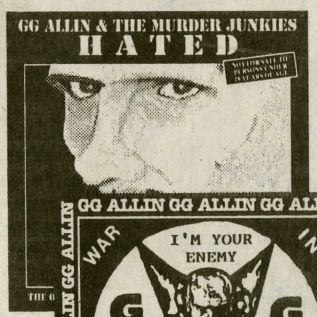



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By Bob Cantu

BOBISMS

Ok, nobody asked me, but I think the whole "Diet Pepsi Syringe" thing was just an incentive scheme on the part of Pepsi Cola to try to get Perry Ferell to do Diet Pepsi commercials. So, apart from gathering hard evidence to prove my theory, this is what I've been up to:

Another Riot Grrl Story

I have absolutely no photos whatsoever of Bikini Kill playing at their recent Jabberjaw show to print in this issue. Why, you ask? Because Bikini Kill's punker dude/roadie explained to me, ever so carefully, that photographs were strictly forbodden during BK's performance. And they wonder why we call them "femi-nazis". (Yeah, I know, BK says that the media misquotes and ridicules them, but that's the mainstream press and BK are the ones who courted the mainstream press to begin with! We haven't even been given a chance to misquote them... Not that we ever would.) Incidently, Bikini Kill have improved by leaps and bounds and were pretty great that night. At least I was able to get a photo of Kim and Julie from Free Kitten (And Sonic Youth and Pussy Galore fame.), who are cool people.



Wood Pussy

Woodpussy

Just to show you that I'm not afraid to look foolish in print (Or in real life, for that matter. Hey, sometimes it's unavoidable.), I'll tell you this story about Woodpussy. See, I'd never heard of Woodpussy before (I don't get to Club Fuck! too often. Sue me.) and I wandered into Raji's in the middle of their performance and I thought they were amazing. What especially impressed me was that the singer kept saying that they were from Oklahoma and were on tour. I thought they were a pretty daring band for being from the dust bowl. After their short, but memorable set, I went up and congratulated them and even wished them well on the rest of their tour. 'Course, later on I ran into Cake who told me that they were from here and always have been. Doy. But, any band that gives away free 8 track tapes to the audience is cool with me, so they get a plug. So go see 'em.



The Creamers: Andi, RJ, Leesa and "Mantis In Lace" director William Rotsler

The "Edge Fest"

Drunk Ted and I recently took a roadtrip to Arizona to catch an annual outdoor "New Music" gig called the "Edge Fest" that featured the Goo Goo Dolls and the Muffs as well as (Gasp!) School Of Fish and Stone Temple Pilots. I'll give you the highlights and the low points of the journey:

Low Points:

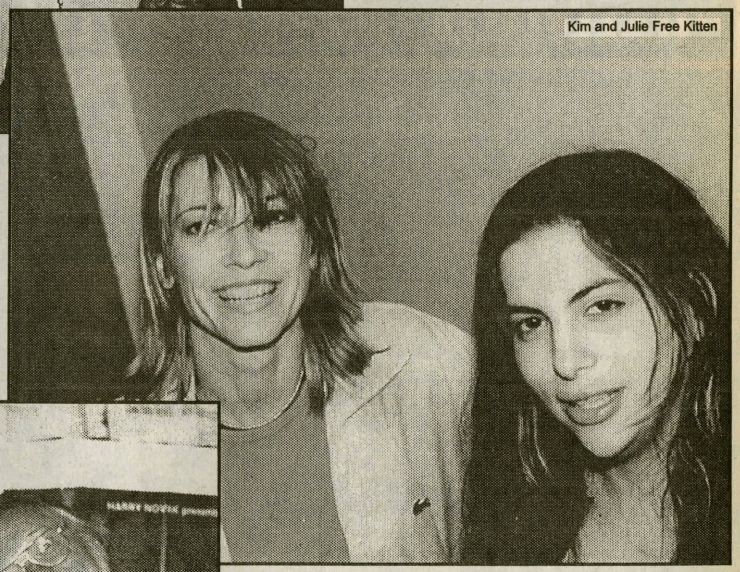
1. Getting lost in a cow pasture while trying to locate Tempe Stadium.
2. Finding Tempe Stadium only to discover that the concert had moved to Compton Terrace.
3. Having to wait an hour in the unbearable Arizona heat to get into Compton Terrace.
4. The Muffs having to start without Chris Crass 'cause Chris was in a cow pasture looking for Tempe Stadium!
5. Having to listen to the horrible music that "The Edge" programs over the radio, in between bands, and watching Arizona rubes who didn't know any better, slam dancing to Depeche Mode!

High Points:

1. Ronnie Barnett screaming "Stone Temple Pilots fucking suck!" at the end of the Muffs set.
2. The sudden rain storm that ruined the School of Fish and Stone Temple Pilots' sets. (There IS a God!)
3. Boozing it up with the Muffs in the bar at the Tempe Inn Suites.
4. Witnessing Drunk Ted perform the famous "Drunk Ted Underwear Dance" for Ronnie and myself and then watching him pass out in a sweaty, drunken stupor. (Actually, I'm not sure whether this is a high point or a low point...)
5. Checking out of the Tempe Inn Suites and eavesdropping on a scene straight out of Spinal Tap, as a road manager furtively tried to explai to hotel management how a band had trashed their hotel room. Didn't catch the name of the band.

Creamers Record Release Party

The Creamers threw a party on June 13th at Hollywood Book & Poster celebrating the release of their Triple X album, entitled "Hurry Up And Wait". There were go-go dancers, CDs & T-shirts were given away and there was a screening of the cult classic, Mantis In Lace, from which the featured song "Lila (Mantis In Lace)" was taken. The album also includes a swell cover of the Zombies' "She's Not There".



Kim and Julie Free Kitten

SPECIAL THANKS TO:

Dan Halligan, for sending me his 'zine, 10 Things and also for extending a kind invitation to hang out next time I'm up North. I may take you up on that sometime soon. (For interested parties, 10 Things #4 features The Gits, Alcohol Funny Car, Crackerbash & more and is obtainable by sending $1.50 to 1407 NE 45th St. #17, Seattle WA 98105.)

Kristina Serra, (where ever she might be), for sending me a cassette of her new album "Me And Baby D", available on Rude Gurtie Records. (And thanks for the X-mas card. Send me your address if you read this.)

Naomi, formerly of Al's Bar (Again!), for the Failure CD. It's appreciated.

Mark Torres, for "I Bring You The Head Of Corporate Rock". Outstanding. Keep up the good work.

That's all for now, everybody take care and remember: Never leave a hat on a bed. It's bad luck.

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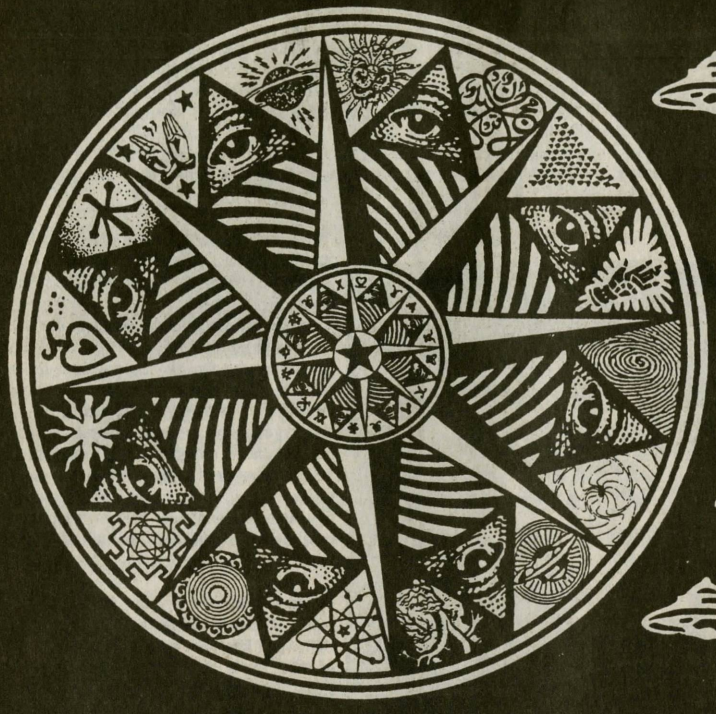

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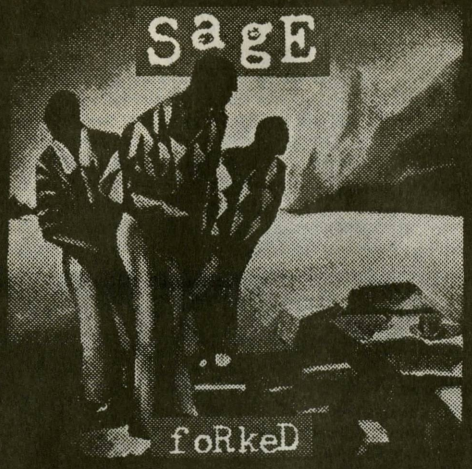

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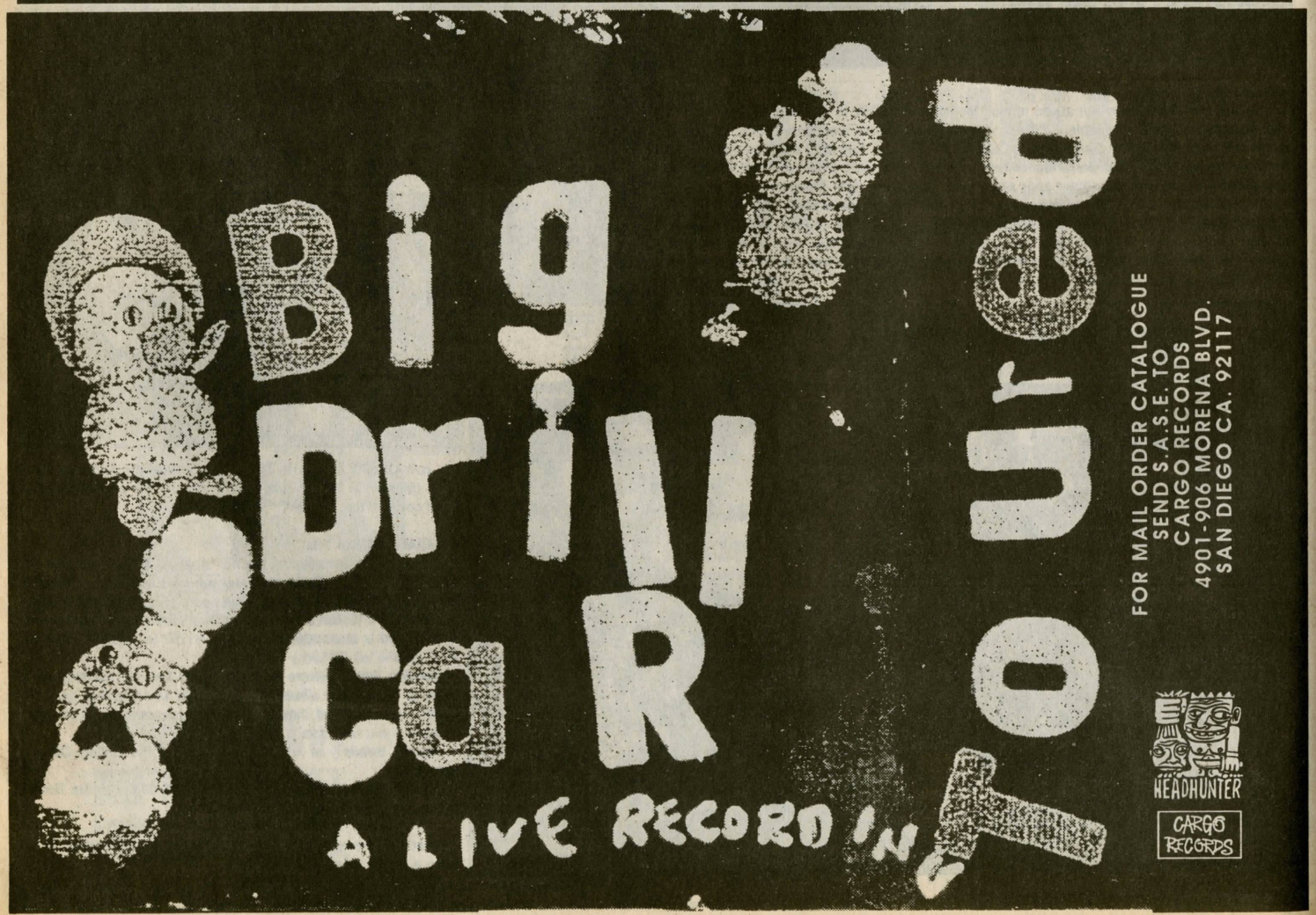

PRIME TIME TVTV$

SYMPATHY FOR TOBACCO

"Get off the tobacco industries' backs
if you don't like smoking then don't buy a pack
we built this country on their backs
and we rely heavily upon the tax
I know your only doing what you think is right
but you can't have vision when you've lost you're sight"
-from, TVTV$, "AMERICAN'T", 1993.



Something strange has been going on the last several years in this country. I might even understand it if I believed the rationale behind it, but I don't. The all out war against not only the tobacco industries in this country, but against the smokers themselves is growing at frightening proportions. Divide and conquer. Smokers versus non-smokers. What really confuses me (maybe I'm as ignorant as many of you claim)) is that I can't for the life of me understand who is financing this huge campaign. Who is paying for the HUNDREDS of billboards surrounding Los Angeles with vile, slanderous quotes? Who is paying the lobbiests who are pressuring Los Angeles courts into smokefreeing local restauranteers right out of business? The American Lung Association? Ok, but why? They've always been around to let people know about the dangers of smoking, but have never declared war. What would they have to gain? This baffles me.

Let's clear up my motives. I am not a smoker. Occasionally, in moments of social excess, I "bum" a "smoke" from a friend, but in general, I find them foul in smell and the taste they leave in my mouth, not to mention they seem to fuck with my breathing. Well, what do you expect from inhaling carbon monoxide? But, in all seriousness, If I want to inhale carbon monoxide, then FUCK YOU, I'M GONNA DO IT!

Anti-tobacco warmongers on the other hand, clearly have a motive. Like religious zealots, they want to control the actions of others. Claiming the "second hand smoke" theory is bullshit. In a city such as Los Angeles, where millions of tons of carbon monoxide is billowing from the neverending stream of automobiles every day doesn't seem to have these selfish fucks ban cars, yet feel that even a no smoking section isn't enough to protect them from a premature death. That someone having an after dinner smoke across the room is going to cut their obviously miserable lives short an hour or so. I could only wish. I'd love to inject an entire cartons' worth of nicotine into their veins. How many countless old fucks in their seventies, whether it's grandpa or the bitchy old lady across the street, do you know who have smoked three packs a day since 1920? Why are they alive? Sure, my mom smoked and she died at the age of 59. But people die every day. As I love to say, WAKE THE FUCK UP!

Banning smoking entirely in restaurants in Los Angeles will only make smokers stay in Glendale, Pasadena, and other surrounding cities and not spend money Los Angeles, driving small businesses out. It's a stupid, selfish concept.

So again I ask myself (and you). Who is waging this war? Why are they waging it? What do they have to gain? And, why is the publicso accepting of it?

The taxes we receive from tobacco "sin taxes" are up in the billions of dollars per year. If these righteous wackos get their way, how will we supplement these tax dollars?

If people want to have foul breath, smelly clothes and spend their hard earned cash on cigarettes, it is entirely un-American to deny them of their rights.
Thank you for your time.
Comments:
Blaze James/TVTV$
4470-107 Sunset Blvd. #510 Angeles, CA 90027

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July 10th Houston, TX at Emos
July 11th Beaumont, TX at the Fuzzgun
July 13th Austin, TX at Emos
July 14th Fort Worth, TX at Mad Hatters
July 15th Albuquerque, NM at Golden West
July 16th Tucson, AZ at Downtown Performance Center
July 17 Phoenix, AZ at Hollywood Alley
July 21st Long Beach, CA at Bogarts


The TVTV$, photo Martin McMartin

THE MIGHTY MIGHTY BOSSTONES

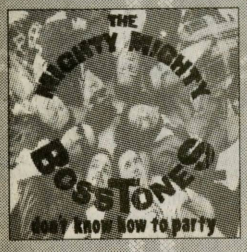
A word from critics that matter...
the Mighty Mighty Kids tell it like it is:

I've just got hold of a copy of "Ska core the devil and more," you guys are fucking brilliant live.
Colin Scott
South Wales
England.

...But you actually took the time to personally write me back (you even spelled my name right).
Israel Kandarian
Laguna Beach, CA

I Last saw you play in New Haven.
The coolest show I've ever been to.
Jeff Carvalho, E. Hartford, CT.

My girlfriend wants me to thank you for crushing her in one of your stage dives...
Dan DeLuca
Oakdale, CT



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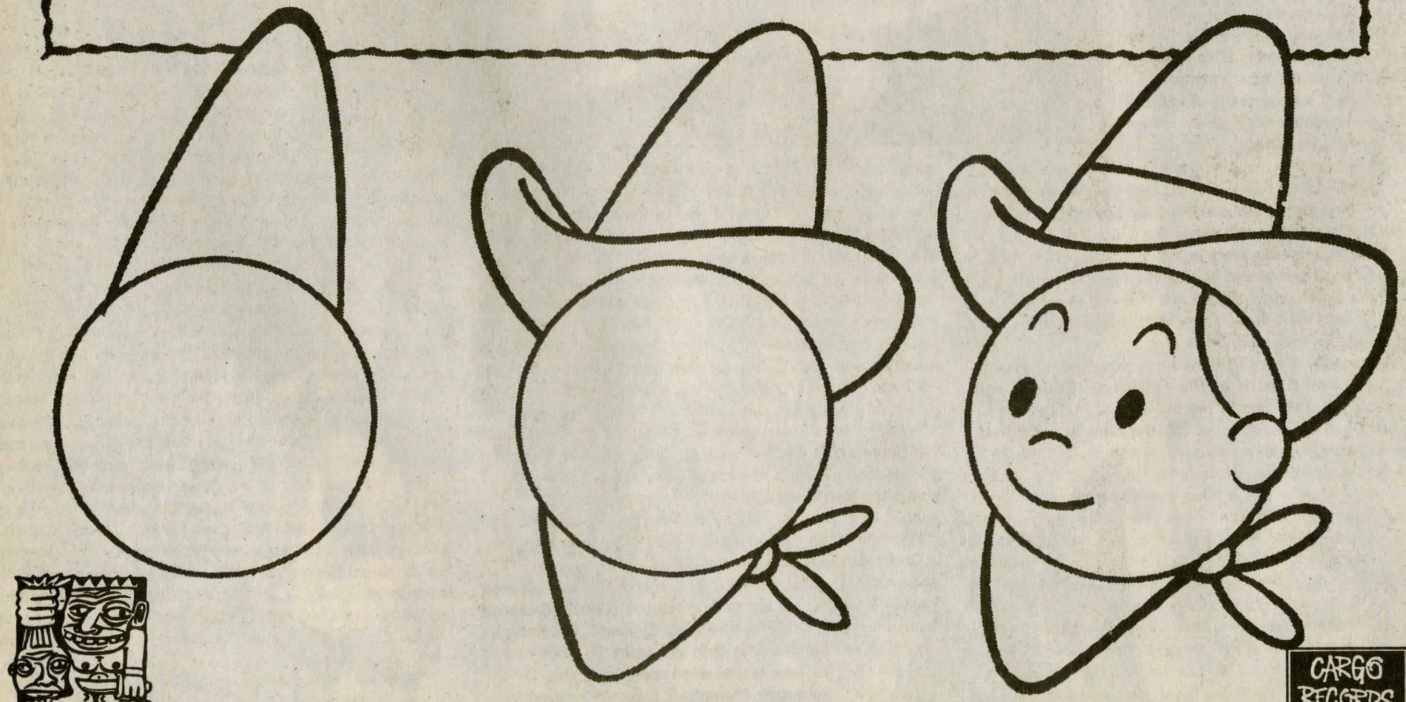

HEADHUNTER

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QUE PASA PENDEJOS

by Scott Sycat

Hola muchachos, Senor Sycat here for more Orange County Punk Rock and independent music news. But I'm no anti-major label fanatic either. There's two kinds of music: good and bad. As I write this the new Paul Westerberg is blaring out of my stereo. So far so good is my verdict. But, I am an unabashed Westerberg Replacements Fan. And my opinion certainly is biased.

Ok many things have happened since this fair scene report has graced the good pages of Flipside. First there's more than one scene reporter covering the O.C. scene. Hallelujah, O.C. life is the life for some I suppose. I'm a lazy ass mother fucker. I admit it. I don't write something for every issue and I can't quite make it to every show. Therefore bless the other scrubs who seek this no pay, no recognition lowly job of spreading the word. Blame it on the love of underground music.

Are there going to be anymore shows at the Icehouse in Fullerton? Nothing's happened there since the Youth Brigade riot. Just more punk rock fun: sex in the bathrooms and cops breaking up the show. Oh the price we pay. Speaking of wannabe 90's punk rock riots. The Green Day show at U.C. Irvine awhile back ended with more cops, skinheads, and normal Joes glaring at each other on the way to their cars. I showed up to three Green Day shows only to find that they weren't playing. Those sell out bastards! 1.2 million dollars!! Play you idiots. Well, play they did at the Whiskey on June 2nd. Gee, was this the first time I've actually seen them since a couple years back at UCLA? I don't mind the major label jump. Nirvana's best album is Nevermind. I could go on but forget it. First up at the Whiskey were Rancid. They were completely awesome. I was an Operation Ivy fan but I dare say I like Rancid even more. I purchased the C.D. It's on Epitaph, Bro. Straight ahead punk rock just the way I like it. And, those catchy "Hey Heys" that always work so well. Rancid! O.C.'s Big Drill Car were up next. They have a new drummer and a new bass player. They were tighter than the old Drill Car but something was missing. Maybe it was the enthusiasm. Maybe they have yet to jell as one well oiled high-toned surf pop punk machine. Gotta see them again. Green Day is Great! What more can I say? Sloppy yet tight. Poppy yet powerful. Sorry for calling them bastards. L.A.'s musical mainstay The Whiskey has had many a good show lately. On Easter Sunday after spending some time with the folks I ventured on up to see O.C.'s progressive alternative metal powermeisters Mind Over Four with ex-Neighborhood Watch and Suicidal Tendencies members Uncle Slam at the Whiskey. Their new album on Restless is out now but I've yet to pick it up. But, Mind Over Four cancelled for some reason. Spike probably didn't want to unholy the Lord's day. But, last minute replacements were none other than the mighty Motorpsycho. Their brand of straight forward punk n' roll power was a welcome isle in a sea of speed metal mania. If Motorpsycho wasn't there I would have cursed Mind Over Four till the day they died.

My memory is blind! I think I may remember last weekend. Yeah, June 12th at the Fullerton Hofbrau with Quazimofo and Pull. Good show my friends. Pull is an excellent new band with membersof D.I., the Vandals and Gherkin Rukous. I caught another one of their shows at Club 5902 with Huntington Beach locals Sore. Quazimofo was rockin' like always. They've got a lot of new songs that I've never heard before. Famous Last Words was playing this same night with the White Kaps and Applekore for Applekorets record release party at the new Billiards out in Lake Elsinore. I heard it was a good show until a fight broke out and Old Nick's singer got sprayed in the face with mace. Famous Last Words played a mind blowing short but sweet 3 song set. In this day of 502 mania I stayed close to home. This is also part of my theory why the L.A. scene is not what it once was and the Fullerton, Riverside, and other out lying area scenes have seen a resurgence. Maybe not.

Oh yeah, the Agent Orange show at Scalzo's May 19th with the White Kaps and Large Hardware. First up were generic punkers the White Kaps. Basic hardcore punk with a funny touch. And, on Scalzo's P.A. they sounded great. Large Hardware suffered through some personnel and technical problems. I like the Hardware. One of O.C. 's long time stalwarts, Brad is a great showman. But, unfortunately their other guitar player had a soccer game or something else more important to do than show up on time for the gig. This was the debut of the Hardware horn section. Brad went on like a trooper though. The show must go on. Word on the grapevine is that there will be some personnel changes in Large Hardware. Agent Orange didn't fair much better however. Mike Palm was having technical difficulties with his amp. I saw and heard two complete songs that of course sounded great. You tend to forget that Agent Orange is a damn good band. It was getting late for a Wednesday night so I split early. Sorry. I do have a day job. I did catch Agent Orange a couple months back at the Whiskey and it was a damn good show. One week later at Scalzo's Mad Parade played. Mad Parade Yeah. They're back but they're doing all the same old songs. I like those songs. Don't get me wrong. I enjoyed seeing them play. I had a great time. But, let's see something new as well. As for something new; Supernovice opened and they're a new refreshing, young band from O.C. They've got good catchy songs and they sounded really good. One of O.C.'s new gems. I must say that I've seen these guys a lot lately but Motorpsycho was out of this world on fire tonight. They're a half O.C. half San Gabriel Valley band that's been playing everywhere lately. Every club should have Scalzo's P.A. Motorpsycho sounded great. All their lead and backing vocals and guitars and everything was clearly heard loud and powerful. One of those rare bands were everybody sings and sings great. One of their best shows I've seen.



Mike Palm of Agent Orange

Another band I went to see lately that did not show; D.I. It was supposed to be their record release party for their new live album on Triple X records at Club 5902. Well D.I. didn't play after all. Apparently there are some problems in the band. Stevie Drt got beat up by the rest of the band and kicked out. Really? How can they kick Stevie out? He serves as their manager. There's contractual problems with XXX. I guess there's major turmoil there. Maybe it's just left over tension from the European tour. Maybe Bosco's flakiness has rubbed of on the rest of the band. Ohwell, D.I. has survived thus far and I 'm sure they will again. By the time you read this they will have played some more great shows.

Just back from their triumphant return to Arizona show Memorial Day weekend, where I heard they rocked the house down, Mr. Mirainga played a show with local heroes Joyride June 5th at Inspiration Point in Anaheim. Despite the lousy P A. system Mr. Mirainga gave us the good stuff like only this three headed musical monstrosity can give it. It's always a good time at a Mirainga show. They have a new hit on their hands in "Mesa." I hear they're recording a new demo. I can't wait to get a copy. I missed opening act Loveless. Joyride played last but certainly not least. They rock. They harmonize. They have power. Where's that new Joyride? It should be out by now. I did pick up a Joyride 7" at the Cal State Fullerton Pub when they played there with Vitamin L and Ill Repute. I missed Vitamin L but Ill Repute was good. They've got some new pop punk songs that they mixed in with the old stuff. The Vitamin L crowd was dancing, getting rowdy and having a good time to Ill Repute which prompted security to threaten to shut down the show. Why? I don't know. But, thankfully the show went on and Joyride got to play as well.

I haven't seen a Doll Hut show more packed than for the recent Joyride, One Hit Wonder show. One Hit Wonder features ex-members of Tender Fury. They sounded alright through the wall of bodies that stood between me and the band. I spent most of the time out in the parking lot. As did punk celebrities Hedge, Frank Agnew, Steve Soto, and El Duce. It was a good night at Linda's Doll Hut. A night in Fullerton. That's what they called it. The city of Fullerton encouraged all art lovers and cultured citizens to get out onto Harbor blvd. and enjoy the fine arts that Fullerton has to offer. All the galleries were open as well as all the bars. And every place was packed. And there was plenty of live music. Call me an old fashioned punk rocker but my tolerance for this neo-hippy bohemian shit is very very low. And, Fullerton's hippy rockers were out in force. Trip the Spring and Room to Roam were both playing. They're not bad bands. They're just not my cup of tea. Tambourines and flutes no thank you. Side Show was grooving down at Ipso Facto but I got there too late. Oh well, it was a good idea. I had fun. Next time maybe Fullerton's real rock and rollers could get a chance to play.

Band News- Hoodlum Circus have a rockin' new demo. Powerful stuff from these beach city rebels. Now why haven't they played around lately? Any celestial configuration would suffice I think. Bands that have been playing around lately- Ex-Insted members in the supremely tops, Lidsville. As I mentioned before Supernovice is super. Famous Last Words who will be famous punk stars one day if there's any justice. The original Christian Death played a reunion show June 12th to record a live album. Rikk Agnew is set to embark on a world tour taking him through the U.S., Europe, and Japan. Where's that O.C. comp. that Rikk was putting together? Psycho Tribe American, LTD. is putting one together contact them at P.O. Box 90452 City of Industry, CA 91715-0452. New All-Star Band- Riot Gun, featuring Amy Morency of Whirlygig, Larry from Motorpsycho, Alfred from Motorpsycho and Famous LastWords, Dereck from Hoodlum Circus, and Albert from Rebellious Behavior. Watch out for Riot Gun. What a travesty this band going by the name Uniform Choice is. Why even use the name "Uniform Choice" when they're just funk rock sell outs with only one semi-original band member? Walking around with your head in the clouds makes no sense at all. The Living End have a great 4 song cassette that I picked up at one of their shows. Real good band. I haven't seen the Ballistics lately but I know they're still rockin' and a rollin'. The Brothers Carlson are still rocking in their respective bands What's Shakin'? and Burning Groove. The mastermind behind Fullerton's finest Mad Dog Perry G. is rumored to be jamming with Dan Colburn again. What else? I cannot remember.

Well so long, and see ya later. I promise more in the future. Sorry to the bands I bad mouthed. Support and Believe.

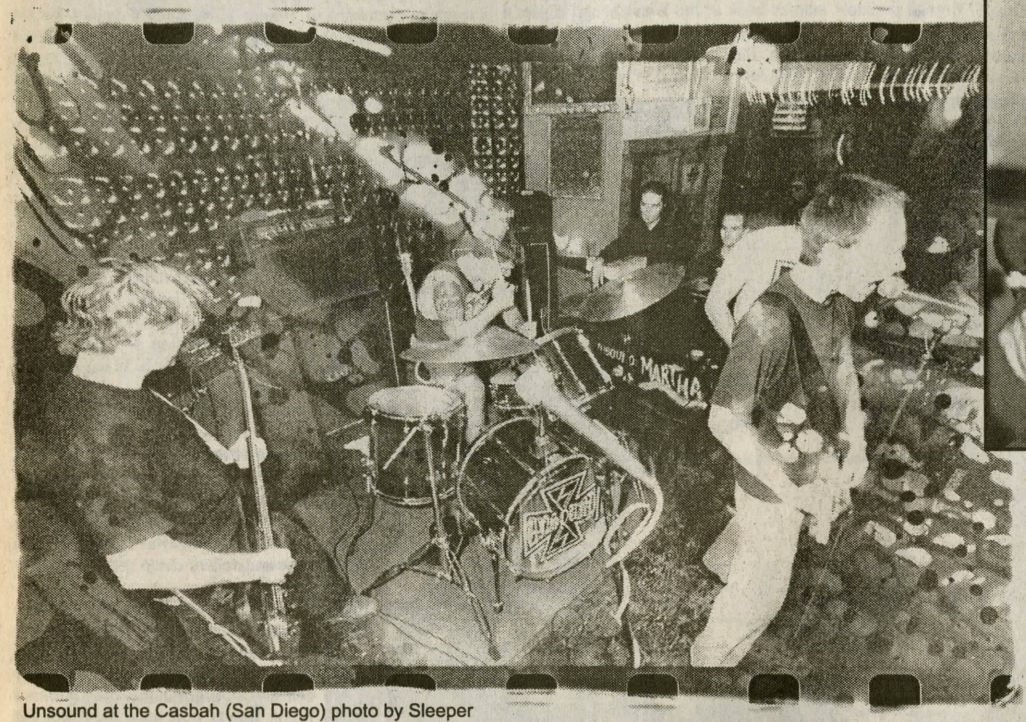
DESERT SCENE

Sophia Possidon

New developments in Craig's SEA HAG saga. SEA HAG presents every Wednesday an alternative band night at the Comedy Haven on Palm Canyon Drive, downtown Palm Springs. SEA HAG will be booking bands, so any bands interested that want to play in the desert and don't want a lot of money, call SEA HAG at your own risk at (619) 324-0339. The first SEA HAG at the Comedy Haven, a small club, went real well. About 75 people showed up on Sunday, May 23rd and the band line up was local lushes CRACKPOT, HB's DYSON BAND, and those cock shock kings THE MENTORS. I believe the MENTORS shocked the house, or at least the owner who thought El Duce's dildo was real. Guess local chick Tawnya helped em get live on stage too!

So, CRACKPOT is playing around the Desert a lot. They even subjected the local J.C., College of the Desert to their shit on 5/18 and ate all of their pizza. Call Johnny anytime you feel the need (619) 568-9847 or want a demo.

New Band: POLY PHEMUS is a band I have just heard about but is already signed to an English label (?) - Beggar's Banquet. POLY PHEMUS will have a CD called "Scrapbook of Madness" released in Sept. POLY PHEMUS is Brian Leary on guitars and vocals (x - Target 13 drummer, with a different name can anyone guess who?) and Elvira Coral on vocals and percussion, Denis Steps on drums and Sean O'Malley on bass. They have been described to me as a very European sounding band by some and Sonic Youth does the Beatles and Who by others. Now that is a strange mix, could it be? Well I hope I can check out a few of their warm up shows before they go on tour to England in July.



Unsound at the Casbah (San Diego) photo by Sleeper

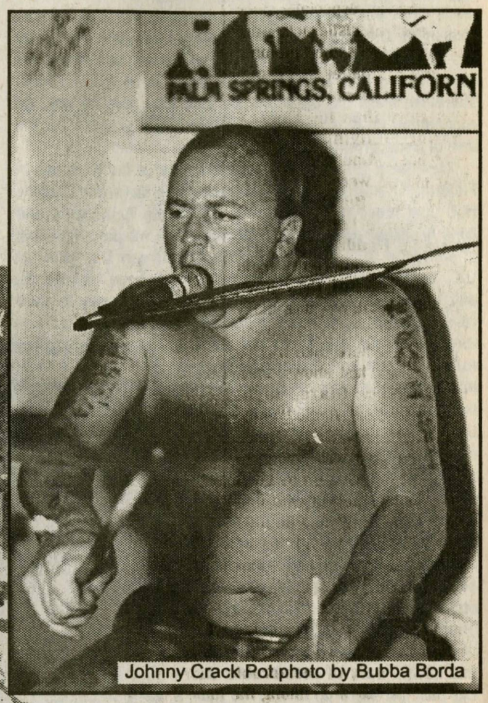
UNSOUND has been on the move all over CA. UNSOUND played down in San Diego at the Casbah on May 22 with SPRUNG MONKEY (very happening San Diego band) and BUCK O NINE. UNSOUND also took off north to do a couple of shows. First show was May 28th in Santa Cruz with BACKWASH and GOOD RIDDANCE at a club called the Treehouse and it was an all ages show. The second place they played was in Chico at "Junanita's" bar with BUZZWORM (who I heard are really good) and HORACE PINKER (from Arizona). Then on June 13th at AL's Bar with ULTRA VIOLET EYE and WHEEL. UNSOUND is managed by Kio Novina who can be contacted for booking schedules and demos at (213) 466-6707, 2131 N. Cahuenga #21, Hollywood, CA. 90068. UNSOUND will also be coming out with some vinyl; a 7" single that will have 4 songs (Storytime & newer stuff) that will be released mid-July.

KYUSS took off to L.A. in June to do some recording of new material for another CD. Mario (SOQ) will be jammin guitar on a song called "NO" (newest one) an ACROSS THE RIVER cover that for those who have been around the desert, know it is a hot tune and Chris Goss (MASTERS OF REALITY) produced it. However, before KYUSS left for L.A., Renee Reeder threw a generator party in Thousand Palms. KYUSS, SORT OF QUARTET (thanx Mario), and CRACK POT played. Lots of people showed up to see KYUSS and they could have played till dawn without any problems.

THE SORT OF QUARTET are always gigging around; Al's Bar with OILER and WALDO THE DOG FACED BOY, Alligator Lounge (Long Beach) with NELS KLINE TRIO. 6/3 at JB's with UNIVERSAL CONGRESS. 6/4 atthe CASBAH (San Diego) with BAD MOON ZEUS and 6/11 at the CHE CAFE (San Diego UCSD). Also, back in May, THE SORT OF QUARTET played three songs in a parking lot of the Vegas DEAD show before the staff pro stopped them. Future gigs: SOQ will be at RAJIS 7/15 with ANOTHER UMBRELLA, Joe Biaza's new trio and NELS KLINE TRIO. Additionally, SOQ will be playing at the Rhino Records Music Festival with 15 other unsigned L.A. bands at Rhino on Santa Monica Blvd. SOQ clarinet player Dave Such will be doing some side projects with the horn section of SST's CRUEL FREDERICK.

Furthermore, THE SORT OF QUARTET will be recording a 10" record and cassette of 7 songs. This material will be released on Mark's (Well Strung To Hang) label RENT Records out of San Diego. WELL STRUNG TO HANG (from San Diego) played at JB's on June 12th with Woodshed (local blues/ rock band) and SLACK. WELL STRUNG TO HANG have really improved since the last time I saw them. They have a tight college pop rock sound everyone can dig on. So, for a demo tape or booking call (619)491-3302. In addition, they will be playing with SORT OF QUARTET and another San Diego band FISHWIFE in Las Vegas at a place called Favorites on 7/17.

Herb from SLACK is teaming up with old band mate Mario (SOQ) to work on a cassette and video of desert unsigned bands. It will be shot in 8mm and video footage will include live performances and interview segments with SOQ, SLACK, CRACKPOT, GROOVALOPACUS, AKA, SOLAR FEAST and maybe UNSOUND. This unnamed video will be a grass roots project that will be a sell-when-you-play and locally distributed video. However, the video will be available through GARZONIA Mail Order. GARZONIA has a plethora of desert band merchandise available. Call (619)564-1456 or send SASE for a free list of stuff to: GARZONIA 54430 Obregon, La Quinta CA 92253.



Johnny Crack Pot photo by Bubba Borda

AKA "Blaflunge" blues, funk and grunge. I guess that is what you could call AKA's music. AKA have been together about 2 years. The power trio are Zero (g, lv), Creole (b,keys, 2nd vocals) & Wuck (d). They have taken some time off from playing live and rented a warehouse/studio. AKA have polished up their stuff and are doing a demo of new material that should be out toward the end of June when they play at JB's on the 18th.

GROOVALOPACUS is still together but has gone through some line-up changes and has not played a lot lately cuz Billy was very ill but is getting better. Thus, GROOVALOPACUS is Billy (b), Mike Lewis (v), Mark Gentry (lg) and the new adds are Brian Hood (rg) and Rob Peterson (d) (ex-SUBFUSION). GROOVALOPACUS will be recording an 8 song demo real soon but are not sure what studio yet. Also, they will play the 4th of July in Mexico at the Rosarito Hotel with a bunch of other bands. For GROOVALOPACUS booking and info call (619) 342-5462.



The Mentors 5/28/93 photo by Bubba Borda

CHOCOLATE THIS and SOLAR FEAST are still together but, no scoop on them this time. Enough of my scenester babble for now.

by Ted

SAN DIEGO SHIT

Saturday May 1st at the Starlight Bowl was the scene of the May Day Festival put on by Bill Silva Productions. Starting at around 11am and ending around 8 or 9pm, this event featured about 30 San Diego bands playing short 20 minutes sets which were decided by random draw a few days before the show. A few thousand people showed up to see this and it was pretty cool. Of course it was impossible to see all 30 or so bands, especially since the seven acoustic acts were playing at the same time on a separate, smaller stage outside of the arena area, but it was more than fun running around hanging out with everyone. Among the bands that played were aMiniature, Baba Yaga, Burning Hands, Carnivorous Lunar Activity, Creedle, Deadbolt, Electric Love Hogs (not really from San Diego, but they have played a lot down here many times and are a lot more appreciated here than in LA—one of their last shows, too), Fluf, Honey Glaze, Inch, Lucy's Fur Coat, Radio Wendy, the Rugburns, Rust, Three Mile Pilot, and Well Strung to Hang (who have a pretty good three song tape out with one fucking amazing song on it by the name of "Laughing at You". Loud guitar pop. The tape actually has great production for a band from here and is called "Hate Your Bandmates". They'll play your backyard. 1742 Garnet Ave #255. San Diego, CA 92109). Lots of memorable stuff happened this day and among the many highlights of this show, besides the Bud girls running around, was the lead singer of Burning Hands climbing and staying on top of this little platform high above the stage. Been a couple years since I've seen them play, and it was a good thing he decided to leave his "let's pretend I'm drunk and fall off the stage" act at home. He then swung down wildly on some ropes that were hanging around. Pretty exciting. During Lucy's Fur Coat's great set, some guy ran out onstage and picked up their lead singer, Charlie, and held him upside down like he was going to piledrive him and held him there for a few minutes! And to top it off, Charlie didn't even miss a fucking note! After Harley from Deadbolt fucked with a couple bands onstage, namely Lucy's Fur Coat (mocking them by playing air guitar next to them) and Creedle (sweeping up the stage with a broom during their set), and then thanking the 19 bands who opened up for them, it was payback time during the final set of the night as everyone backstage brought out their chairs and set up camp on the stage while Deadbolt played. People from the audience soon rushed the stage, and after a while a fight broke out. After this it was off to the Casbah to see Contra Guerra, Praeder Willies, Giant Sand, Shudder to Think, and to interview John Lee from aMiniature which should be elsewhere in this issue.

Friday, May 28 marked the triumphant return of Drip Tank at a show in the main ballroom at the Doubletree Hotel at Horton Plaza. Also on the bill were Honey Glaze, Truman's Water, and Rocket from the Crypt. Actually Drip Tank played Cafe Chabalaba two days earlier, but tonight reminded me whythey are my favorite band. Right after their national tour last year, Joel moved to Chicago for personal reasons. Julie, their other guitarist soon followed. The band was in limbo for a while, but nobody would ever say they had broken up. Anyways, Joel and Julie are back for good and after just being in town for a week, Drip Tank were fucking hot. It was like they had never left. With over 500 people there, this was probably the largest crowd I had ever seen them play in front of. I also realized this night that Joel's unpretentious attitude and charismatic stage presence makes him on of music's best frontmen ever. Welcome back!! As usual when playing with Drip Tank, Rocket couldn't even come close to matching the mighty power of the Tank!

Sunday night it was off to Soma to see Face to Face open for Green Day and Critical Mass. This place was fucking packed! Face to Face were really great. Didn't get a chance to see any of the other bands because I wanted to rush down to Dream Street to see Contra Guerra and some other bands. Dream Street, by the way, has got to be the friendliest place in town. Went down there to see the Fluid and the whole crowd, especially the daytime patrons, bartenderesses, and everyone was really fucking amazingly COOL! A guy named Tim Hall, I believe, books the shows there and can be reached there in the early evenings at (619) 222-8131. This night, however, it turned out that Contra Guerra's awesome drummer, Morgan, was sick and so they had to cancel. Went to Live Wire for a couple pints to help me decide what to do, and decided to at least go down and hang outside of the Women's Center on 3rd and Maple where Deadbolt, Rocket, and Fishwife were playing a sold out all ages show. Luckily a friend who was walking up at the same time I was, had to sell his ticket so I quickly snatched it up. Missed Deadbolt and came in during the last fifteen minutes of Fishwife. And I do mean the last fifteen minutes of Fishwife. Ever. Yep! Ryan and the band are calling it quits. They've been around for over 5 years (which is 3 years longer than most bands in this city) and Ryan has moved to New York. They played alright, but I've seen them a million times better. It would've been better to see them have their last blowout show at the Casbah or the Che Cafe, where they have built up their following. Rocket were ten times better this night than the previous Friday, full of energy and bouncing around all over the place. Deadbolt did a hilarious jam (without their guitars plugged in) with them during "Glazed" and during "Hippy Dippy Do", Rocket invited everyone on stage to sing along. After that, everyone headed to Live Wire for some brew.



Steve, Sam and Dennis from Carnivorous Lunar Activity during their gig at the May Day festival in San Diego 5/1/93. photo by Joanna



George (UJBOD), Tony (Lucy's Fur Coat) and John Reis at May Day Fest Balboa Park. photo by Joanna

You probably all know about the "Headstart to Purgatory" compilation on Cargo, but there are a few more out there that cover other aspects of the San Diego music scene other than the bands that are on Cargo. A really good series is the "Staring at the Sun" CD compilation put out by Blind Spot Records (4160 Bachman Pl, San Diego CA 92103). Part two is 70 minutes long and has one or two songs from Carnivorous Lunar Activity, Deadbolt, Whirl, Ghetto Shiest, Dark Globe, theEldergardens, Gregory Page and others. Personal favorites off this are both C.L.A. songs, one being called "The World is Round" about explaining to a cop why you would be passed out on the ground, and the Ghetto Shiest song called "McBain" which is a thrashy tribute to the Simpson's character and even includes a sample from Homer. I don't have part one of this series, but Contra Guerra, Dark Globe (RIP), Feral Children, Friends of Ghosts, and more are on it.

There is also a compilation CD out called "Immolation" that's came out last year. It was put out by Local Buzz Productions from the Mira Costa College Music Dept (one Barnard Drive, Oceanside, CA 92056). This one's got two songs each from the Toxic Bunnies, Obeah, Sub Society (RIP), Heavy Vegetable, Baba Yaga, and Honey Glaze. Don't have this one, either because I just can't afford to buy everything that comes out in this town. Help me.

Amigo Records has a compilation tape as their first release called "Who Are We Who We Are" with 27 songs on it by about 20 different bands that I've never heard of before, including the P. Snatchers, Outrage, Butt Flutes, the Dishwashers, Degree Absolute, and lots more. Some pretty good stuff on here including a cover or two, and as with the Staring into the Sun II comp, quite a bit of variety. Some of it's pretty mellow and trippy, so watch out if you're not an Ocean Beach deadhead. (Amigo Records, PO Box 720862, San Diego, CA 92172). The main thing about these compilations and San Diego bands in general, is that they don't usually come across all that great when recorded, unless John Reis is producing it and there's enough money for studio time. So keep that in mind when listening to these. Give them a good listen, 'cause there's some good songs them. Maybe some of these labels with the big budgets who are coming down here signing all these band can help with this problem. A little advice: LOUD GUITARS! There's so much recorded stuff out there that would be so fucking great if the producers and especially the bands were not afraid to crank up the guitars just a few more notches.

Meatwagon has had a new tape out for a while. They're one of the more punk rock bands here, with a more chaotic simple barbaric style than a lot of the other bands here. (Red Eye Records, PO Box 16717, San Diego, CA 92176)

In order to keep up more with everything going on down here, I'm working on getting a PO Box so those of you in SD (or anywhere else) can at least put me on your mailing list for shows and other information about what you have coming out and any other news. If you want to get a hold of me, looking me up in information or get my number from anyone down there (for some reason I don't feel like printing my number again) or mail me shit (news, fliers, etc...) addressed to Flipside.

Later, The Drunk Naked Ted

The Count of Monte Friscozone
by Original Gary Indiana

FRISCOZONE

It was a dark and smarmy night.....Had the opportunity to hob-nob with the upper crust, and boy what a crusty bunch they were, at the Palo Alto Black & White Ball. Only because I was working, mind you, but I did get to see a few good bands, particularly **Lavay Smith & the Red Hot Skillet Lickers**, a shwingin' bunch of old timey jazzers and Lavay does that Billy Holiday stylee very well.....May 8 was Scotty **Verbal Abuse**'s birthday outing to the Giants/fuckingDodgers game at Candlestick. 20 or 30 of us annoyed the hell out of everyone and proved once again that, yes, baseball is good family entertainment. Baseball fever, catch it!.....and elsewhere in the world of sports, yrs trooly finally entered and ran (mostly) the Bay to Breakers, and a festive bunch it was, stiff competition coming from such athletes as a Polynesian bar complete with kegger and the Golden Gate Bridge centipede....lots of good bands along the way, in fact some real cool ones worth cruising the course for, can't remember or didn't know most of them but I did stop for a bit to hear **Motherlode**, who set up at 8AM and played all morning for free.....the bands at Footstock were bogus this year, especially Eddie Funny Money, and that opener doing the godawful Jackson Five covers, in falsetto yet, jeezus....give us **Ray Charles** every year, I say.....got my official time in the mail: 02:05:25 and 33,833rd out of 80,000, I'm so fucking proud, way to go stud!.....next year I'll cheat....May 27 was the big **Buck Naked and the Bare Bottom Boys** record release party, yup, it's out, guess I better buy it.....a buncha bands played and where's the list.....anyway Tommy Stinson (you know, from the **Replacements**, right?) and his new combo **Bash & Pop** dropped in for the event thanks to the influence of some real cool folks and by the way, on bass is our very own Janis Tanaka!! formerly of the late lamented **Jackson Saints** and still of **Stone Fox** I guess.....way cool show and an appreciative crowd who during the set festooned Tommy et al with paper streamers.....look for Bash & Pop on tour this summer, kids.....marvelous Mara invited me down to her employ Cobb's Club 6/3, my second time at a comedy club since **Duck's Breath Mystery Theatre** at the Other Cafe back in '75, me just a laddie buck....anywho this time was Cathy Sorbo opening, she being from Seattle and nearly heart attack funny, go see this deranged broad.....topping the bill was Greg Proops who you've probably seen since you watch MTV alla time, dude lives down in San Carlos of all places, my he does go on but intensely funny.....chatted a bit after the show and he's a regular guy too, meaning nice I dunno about his bowel activity.....musicana obscura heard on The Grinder's Grooveyard: **Creole Kings of New Orleans** on Specialty, check um out.....6/12 we had **Gary Celebrity** (the heart and twisted soul of the late **Celebrity Skin**).....he gottum new slab out on XXX callum Diary of a Monster, actually he's a pussycat.....he's out there on the road solo with the mighty drummer Don Bolles Rules (you know yr punkrock history, right? **Germs, 45 Grave**, Celebrity, etc. etc.).....anyways they played at Nightbreak, a fun show and definitely worth catching, Mr. Paul Castile and I were so enthused that we fought nearly to the death over a coveted Bollesstick, finally agreeing to break it in half and share.....**Johnny's Problem** headlined with some very very thick metallic slag rock.....and hey, stop the presses, hear ye hear ye! Don Bolles is a granddad! Yes way! Story he told unto me was that he was just a youngun and him and this slightly older chick did thee deed and had a lovely daughter who's now pushing 20 and had a girlkid five or so months ago! You'd wanna look like Don when you're a grandad, guys, dude is all muscle.....Also out on the road is **Shadow Project** featuring Rozz from **Christian Death** and Eva O. from **Superheroines**, also Tom ex-**Flesheaters/DieSchaflosen** (?) and Jill ex-**Hole/Sylvia Juncosa Band**. Record be called Dreams for the Dying, and that sounds gloomy to me, kids. They were up at the Stone with a slew of gothic/gloom/death bands recently and I was too scared to go, but they may flap their bat wings out your way, heh heh.....other than baseball games (11.5 Giants and 1 A's game)(17 to 2 over the Rockies today, hum baby!) all I've seen, and the pick of the litter, was the wunnerful wunnerful Haight Street Fair 6/20, which is probably the height of the year musically speaking, more fun than Gavin because it's outside and everyone's there, all the old drunkards.....arrived just after Motherlode's set dammit but did see **Pearl Harbour** and her banda lucky stiffs including of course x-**DK** East Bay Ray and other celebs.....but stealing the show was LA's own **Royal Crown Revue**, yes kids it's eighties punks playing forties punk bop swing in the nineties.....I mean these cats are draped and slicked and terms hardly exist anymore to define this type of cool, we should ask **Cab** (is he still around?) **Calloway** for the proper adjectives.....zoot suits, what more can I say.....the crowd was highly amused and totally captivated and a buncha rockabillies and betties twirled madly on the sidewalk.....and if you don't know the main instigators are the Sternbros, those BYO guys, Mark and Adam Stern from **Youth Brigade** plus one other one, criminy there's more of them than I can keep track of.....go see them before they get on the Tonight Show or something, yes you can wear your grunge threads because it's all just a gas and a goof anyway, hipster.....and yes, check out "Kings of Gangster Bop" on Big Daddy Records (Box 67A64 LA 90067).

In the weirdness corner.....**Lisa Suckdog** started it, I guess, now it's a trend.....sex on stage, that is.....someone who does it for real, apparently, are the **Insaints**, who were playing at Gilman lately and got busted.....this is so bizarre.....according to, appropriately, the Pink Section, and the news item I read, the singer, performer, whatever, Marian, was doing something with a banana, and this dude Carlos Cardona from San Mateo, who supposedly played git as 6025 on a DK album in '81, anyway the jerk's been "born again" or boned again and called the cops. So why in fuck does this nit go to the show to begin with, and give the woman flowers before the show for Jesus Christ's sake, ????. Berkeley's actually throwing a jury trial for this chick. Eh. And to think that Gilman discourages drinking but.....

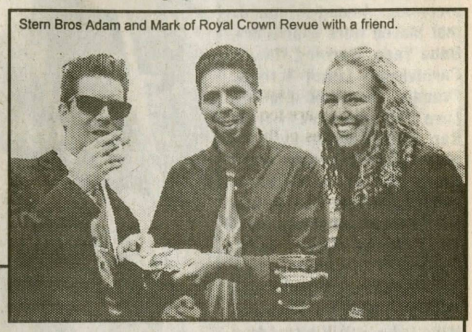
Also thanks to **Skullfish Cactus** from Chi-town for the wonderful tape.....forgot to include it last ish, yay-us it rocks pretty good there, great vocals and the Ozzy guitar and tight all around so watch out for these guys, they're on the verge of a major CD (180 N. Lasalle #2500 Chi IL 60601)....speaking of the Midwest I ran into Dano at Nightbreak (he threatens a **Stuntcock** reunion!) who heard about there being a big grunge scene in Indianapolis and the **Zero Boys** said to be their rock gods.....hey I was at their first show ever so maybe I can be a demi-god, groupies come ye forth.....oh yeah watch out for the mighty **Bedlam Rovers** out pounding the highways of our fair land in July and August.....has anyone noticed that KUSF's beboppin' Friday nite guy **Miles Mellough** strongly resembles **Lemmy Kilmeister**?

Last but not least on the subject of identity, people are still coming up to me and saying shit like, hey, didn't you write something in the Village Voice, or, they had your picture in Vanity Fair but you looked funny, or, hey, you did a thing with Laura Dern in Interview, you sly devil! Duh-UH! Get a fucking clue, people! Al Flipside is the only person who prints **my** shit because as you may have noticed, Al will print anything, meaning that I am not a "famous writer" (Anita!) nor do I write about weird sex other than the item above; the only man's penis that I like happens to be my own, thank you; nor do I build sculptures or wrap around the lower end of Lake Michigan, hometown to the Jackson Five; I yam what I yam not some poseur fruit from New York and I would appreciate it if he would end the confusion bychanging his name back to whatever sorry state he comes from. I stole this name in 1978 from Lumpy Repellant fair and square and I intend to keep it by God!!

Pearl Harbour band with East Bay Ray



Stern Bros Adam and Mark of Royal Crown Revue with a friend.



Royal Crown Revue



A Diesel Queen and a Dog Patch wino.



Still life at the Nightbreak with Katrina and Karen (the proprietor).



THE NORTHERN NOISE

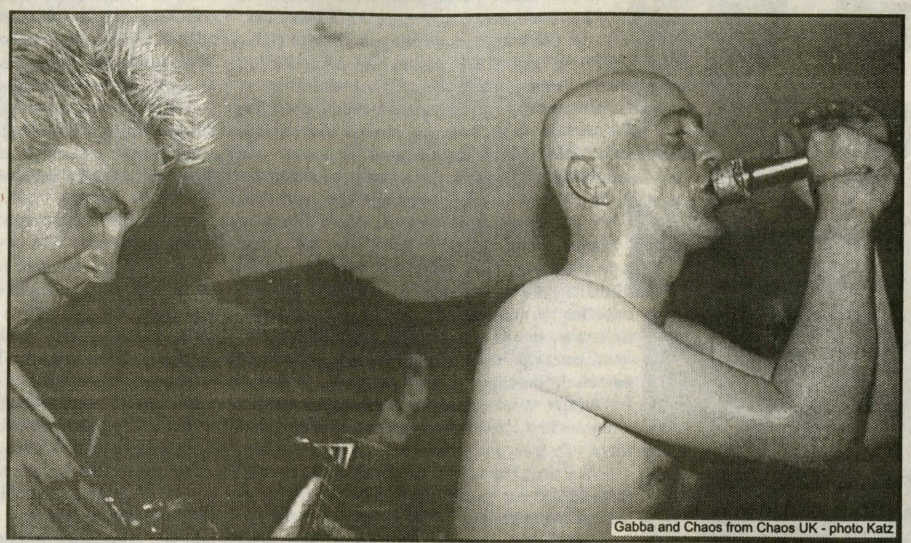
by Athena

I always do everything at the last minute; I'm a total procrastinator. I still have to pack my bag, divy up weed with my boyfriend, and write this. So if this sucks, or is boring or is horribly misspelled, sorry. Not really sorry though because if you don't like it, you can just turn the page.

Okay, so here it goes. But first, let me say, I haven't been to too many shows lately because I've been busy getting shit together for my band's tour. I know, excuses, excuses, but it's the truth.

Went to a park in Martinez late April and saw two of Concord's finest: THE CLOTS and the DEAD SMURFS. Let me tell you about THE CLOTS first. This is Brady ABORTED's second band and they are very obnoxious with tunes ranging on topics from "fucking someone in the ass", a direct quote, to other such punk goodies. The DEAD SMURFS are too too cute to believe. The ages of the guys in the band range from 12ish to I think 15 or so. The drummer is barely taller than his hi-hat stand, I'm not exaggerating. They didn't get into even half of their first song due to the local pigs breaking up everyone's fun, so I didn't get to watch them for too long, but I do know that I want to see them again.

It was somewhere around this time that I received a couple of tickets to One Step Beyond, a horrible pay-to-play establishment in the South Bay. I normally try to avoid shit holes like this, but since the tickets were free, I decided to check it out. I got to the joint and felt like I was at Day On The Green circa 1979: lots of feathered hair types reeking of reefer. I kind of felt out of place and decided to stay for BROTHER CAIN (the band that sent me the tix) and then split. I was really impressed with BROTHER CAIN's musicianship, everyone in the band except for maybe the lead singer was excellent at their instrument. The played thrash with lots of funky breakdowns that really showed off their talent. I drove to Berkeley after to watch my friend Dave's new band, POT VALIANT. POT VALIANT is actually a new improved VAGRANTS. I must say I really really enjoyed their set and think their "new sound" blows away their old. I used to tell Dave that I liked his band just cuz we're friends, but now I really like his band. Not that the VAGRANTS suck, but you know what I mean...



Gabba and Chaos from Chaos UK - photo Katz

JOHNNY PEEBUCKS AND THE SWINGING UDDERS played next and lived up to what I'd heard about them. Great band that kind of reminded me of THE JAM in some ways. Cool catchy tunes.

The only thing I remember about May is CHAOS U.K. Straight outta England, brother. Chris Dodge's new band, SPAZZ opened up the show and were very remniscent of STIKKY. Short, silly, and to the point hardcore. It's hard for me to put Chris Dodge and the word "hardcore" together. I mean, the guy does run Slap A Ham, one of the harshest labels around, but the guy's so nice and boy-next-door looking! Anyways, SPAZZ is exactly what you'd expect from ex-members of STIKKY, PLUTOCRACY, and SHEEP SQUEEZE. Check them out. CAPITALIST CASUALTIES also played on this fine bill as did GRIMPLE, those New Mexicans who relocated to the EastBay. CHAOS U.K. were awesome! I didn't think I'd like them cuz I'm not too into the crusty stuff, but they played some great,dare I say Ramones-y shit that had the whole place in a chaotic pit. Speaking of crusties, did I mention the people that were at the show? Hella hella mohawks and bright colored hair! Where's they all come from?! It was cool.

SHAMELESS SELF PROMOTION PARAGRAPH: SIX WEEKS, mine and boyfriend Jeff's label and zine has put out our first release and it is availible now!!! So buy it because we're poor. It's a split 7" between our bands, CAPITALIST CASUALTIES and THE DREAD. You can send $3 to 2262 Knolls Hill Cr./Santa Rose CA 95405.

I promise I'll write more next time. I'll have a whole slew of bands that we're playing with this summer to tell you about, so until then...

Athena/The Dread/P.O. Box 6545/Concord, CA 94524. Bye!

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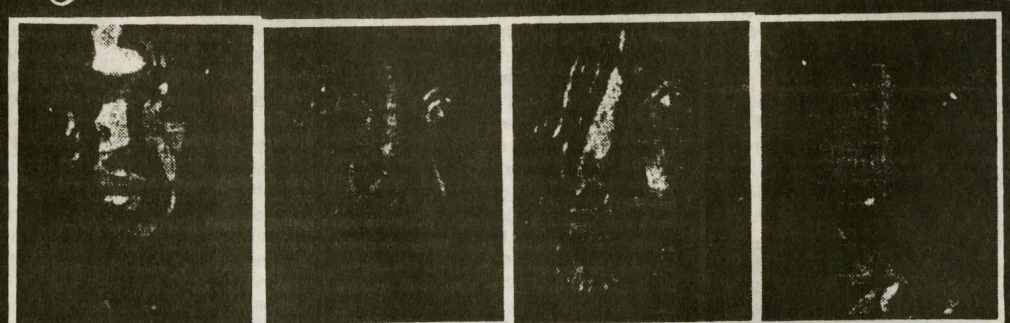
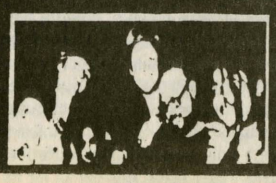


"Not just a joint disease but a great band A well-kept secret since 1987." - SPIN

"It wumps and grinds It slices and dices It crunches even in milk" - THE PRESS

"The thickest, fattest, most mighty creep music I've had the pleasure to beat myself against a wall by in years" - KERRANG





"They posess the punch and drive that defies any neat labels we hacks slam on 99% of bands" - BAM MAGAZINE

"OS blew the walls down. Go see 'em before they melt down or something." - FLIPSIDE

"Minor boddhisatvas writing towering anthems that rest on everyone's lips." - DEAN KUIPERS

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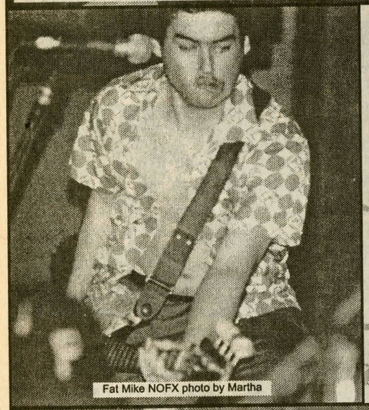
Jason Finn (Love Battery) and Gibby Butthole. photo Lisa Johnson



Fat Mike NOFX photo by Martha



Holy Water with Pleasant belly dancing. photo Robert Greenbaum

SOUTH BY SOUTHWEST 1993!

As you could guess, Flipside doesn't usually attend music conventions, however I heard positive things about SXSW: it's more relaxed than, say, the New Music Seminar (in N.Y.C.), the acts are cool, the food's great, and the people nice. Then again, I probably heard that from Texans. I've wanted to check out the famous "Austin" scene for awhile, so I couldn't have picked a finer time to do so. As a journalist, I got tons of perks without having to sing one note, or hump equipment. Lotsa food, drink, and sounds, and much of it at the expense of record labels (loved your acts... really). I saw a lot of familiar faces which made my Yankee ass feel at home on Confederate soil. I made time to sight see, though I still want to witness the bats flying during the summer. All the good things I heard about Austin turned out to be true, although I might feel differently if I lived there after the bells, whistles, and us rock 'n roll foriegners left town. Here's my prospective.

This is a very big deal. SXSW has more good music on one night, then a lot of towns have in an entire year, and Sixth St. has more live music bars clustered together than any block I've ever staggered down (I've got to get to New Orleans). For thirty smackers, you can buy a wristband that'll get you into most of the clubs around town for the full four day festival. If you don't have one, or the preferential convention laminant, you're pretty much out of luck. You may be able to purchase a ticket per show, however you'll have to wait until the others have gained entrance first. For the strapped-for-cash crowd, there are free performances and readings all over the city. The fun for me came in being able to jump clubs, sampling bands (and cheap drinks) along the way. I hit an Atlantic Records Tex-Mex party, then strolled down Sixth St., catching performances by local boys the Coffee Sergeants, a couple of blues and jazz combos, the New Texicans, and several spoken word artists (Patino, Nicole Panter, Exene, Pleasant, etc.). Ran into Roger Prescott (ex-Pop, Walking Wounded, Trainwreck Ghosts), and we proceeded to take in the Brilliant Fools, a Robyn Hitchcock reading, powerful sets from Eleventh Dream Day and Overwhelming Colorfast, several songs from NOFX, and a couple Soul Hat tunes, before taking the $7.00 cab ride back to my spacious and inexpensive, but distant, Motel 6 room. That was just the first night! The pace never stopped.

During the next two days, I did the convention hall (where I ran into Laurie Es [sorry I missed Wet] and Tim Stegall; present and past Flipside writers), took home far less music, mags, and goodies than I was offered (which I'm still sorting through), cought the packed "groupie" seminar (Kim Fowley was his usual cynical, fiery self; sporting great threads, and a new cropped, blonde haircut), was taken out in the country for some serious Texas barbeque (courtesy of Zoo records), and A&M treated to veggie food and an accoustic set by Robyn Hitchcock. I strolled through the University of Texas (lucky for spring break, the town could've gotten really nuts) and the Capitol (open even on a Sunday night!), ate more B.B.Q. at the SXSW softball game, mingled with publicists, artists, pals from L.A., and writers I'd read, but never knew what they looked like (god, there are some ugly ones!), and, oh yes, did my fair share of drinking, too.

I won't catalogue all the acts I saw, but did see solid sets from Italy's Flor de Mal, Elliott Murphy (finally), Something Happens (from Dublin), Agent Orange, The Odds, Possom Dixon (to a scant audience), Continental Drifters (to a crowd), Flowerhead (suprised the hell out of me), Holy Water, a very bizzarre Copernicus screaming something about bacteria ruling the earth, the metal/cajun stylings of Mamou, and a powerfully eerie performance by Alejandro Escovedo and his "orchestra" (sort of an annual ritual).

Of course, seeing these bands meant missing others. Without a car, it's tough to catch acts at venues across town; and many of the better bands unfortunatly appeared at the same time. Would've liked to hang at the Butthole, and Spot, shindigs, but alas...no wheels (they were both out aways). Oh, well Martha and Don's pieces below will fill you in on some of the events I regretably could not attend.

Before I sign off, I want to thank Roger Prescott for his company, the label dogs for the food and fun (Bobbi/Atlantic, Rick/ A&M, Hanna/Zoo), Tim Stegall and Laurie Es (for keeping the FS flame alive down yonder), and most of all to Jo Rae DiMenno, who not only encouraged our participation, but allowed me to enjoy SXSW in away I couldn't have otherwise afforded (having already paid out of pocket for the plane, hotel, cab rides, etc.). Here's hopin' I get to see them, and y'all, in Austin next year. -POOCH

SXSW- DEATH BY ROCK N' ROLL

by Martha Baxter

Yee ha, folks! Mmmm, Ruby's Bar-B-Que and Shiner Bock on tap. What more could a girl ask for, except... oh, 3000 bands and 150,000 fellow drunk music fanatics to share the weekend with. SxSW is this native Texan's favorite part of every year, at least for the last four years. Every SxSW is different and comes with a different feel; sometimes a little more "corpo," sometimes a little less. The local folks whoop it up in a very quiet but far more outrageous manner than most industry folks realize.

This year I had the privilege of being invited to a Big Boys party. They played, but it was in their new configuration with Biscuit at the helm of Swine King (complete with topless dancer). The party was entitled "South by So What," which apparently stuck in the sponsor's craw. So, in their pettiness, they called the cops just before Gibby Hayes' band "Pee" could play. Nevertheless, an awesome time was had by one and all. The cops weren't total assholes, they let the band playing finish their set before they shut it down.

An unusual mediator between the corporate and noncorporate factions of the festival was the Big Butthole himself, Gibby Hayes. I personally saw him at least twice a day in one capacity or another. His endeavors ranged from being master of ceremonies at the industry softball game, to appearing with his new "faux" band "Pee" (which features Johnny Depp, no less), to knocking over ten Hell's Angels' Harleys at Emo's. My personal favorite encounter was, after being forced to watch a mime create an elaborate imaginary stage by an insane "sprouts" guy for a good ten minutes, Gibby stomped through, shoved the mime down, and walked off. The mime retained his mime humor with the line, "he's just going through a stage." (punny isn't it). Unfortunately, I was without camera to record Gibby's last laugh on a pathetic rendition of a tired french tradition.

The last night of SxSW was spent at Emo's. I was attempting to see Agent Orange but, in my drunken stupor, continued to have just one last beer until ten o'clock; all the while refusing to believe that a punk band would go on at nine. Of course they did go on at nine and I was S.O.L.. Bad Mutha' Goose played after them and I was greatly anticipating seeing one of my favorite bands from my teen years. Apparently the girl back-up vocalist has donned herself the "Bad Mutha'," but came across as a silly goose because she was the only original member that I could identify and they sucked their own eggs. This depressed me to no end, because at one time they were the best funk band in all of Texas.

Out of the huge number of bands playing, I could only manage to see a select few. Of these, Cop shoot Cop and Alice Donut (both from New York) were definately worthy of notation and hot as usual. Grotus played after Alice Donut and appeared to be out of their element (San Francisco). The licks they played were hard but unexciting... almost a lullaby, since I found myself and the rest of the audience nodding off. The fact that they followed Alice Donut, who brought the usually apathetic Austin house down, could have factored into their untimely death on the stage at the Back Room.

The Fluid appeared at the Acropolis (which is a huge barn of a venue) where they packed the place and put on a great show. I was thoroughly impressed, especially with the four and a half fingered bass player. It was so nice to hear a band play that night I truly respect and admire for their talent and unique sound. They saved the day as far as I'm concerned. Chalk Circle played before them, and were so annoying that only ten people out of the several hundred in attendance were at the stage. Gibby made a brief appearance playing the ukulele with a partner I didn't recognize. Their performance was so campy that I didn't recognize him, in fact I found myself bagging on them because I was so anxious to see the Fluid. I didn't even get a picture of them due to my own stupidity.

The best show I saw was on the first night. I normally have a largeproblem trekking 1200 miles across the country to see a band from up the coast, but in this case I made an exception and was very pleased with the outcome. The band was NOFX, and they ruled the Rock n' Roll kingdom of SxSW. They played at a warehouse on 2nd and Colorado, just a stage dive away from 6th street where most of the action took place. The crowd was going nuts and that was the only time during the festival that I witnessed this amount of, shall we say, "audience participation." The show was really heavy and full of energy. I never realized that they had a trumpet player until then (a definate Cows influence), and it added a fullness to their set that I was excited about. As an added attraction for me, I ran into an old neighbor (Jason) from Hollywood who was parading as a roadie/groupie.

The one corperate event I took part in was the discussion on groupies led by Pamela "I'm With the Band" Des Barres and Margaret Moser of the Texas Blondes (a local pack of infamous groupies). The conversation centered around the motivation behind a groupie and the public's misconceptions about us. I include myself among them, because I have an insatiable desire to be near and dear to those bands that I find a piece of my soul in their music. I don't sleep with band members, but am always happy to give them my bed. The discussion can be summarized in one paragraph: The reason why women are so driven to become groupies is because of the lack of a place for them in this male dominated industry. This is a way that they can be close to the glitter and grunge without becoming emersed in the record company sexism which dictates that women can only aspire to be secretaries or press understudies. But, things are changing now. Bands like the Lunachicks, L7, and even Heart, have blazed a small path which hopefully will become a highway into the heart of the industry.

(Martha Baxter)

TRIALS AND TRIBULATIONS

by Holy Water

We're a local band in Hollywood—basically thru trial and error learning the ropes on how to make records. We applied to South By Southwest, and out of 1000 or more bands we were one of the 400 or so bands picked. In January we had put together what we thought was our final stable line-up. But the toll of being a musician in Hollywood, and with our economy, times weared hard on some members. Our rehearsals, equipment, T-shirts, stickers, tape copies, and then the trip to Austin, was costly. Put that together with the fact that it's hard to get paid at the clubs in Hollywood and to get a job if you don't already have one. We borrowed lots of money, went out on limb to find our dreams. Did we? The following diary is by our guitarist Don "Maddog" Rutherford. A couple of tips—lessons learned the hard way: Look in the record stores for the good A&R people—not in the bars; showcases like this are good—at least for us— in Los Angeles we have about 10,000 bands showcasing at the same time, in Austin there was only 400—thanks to Triple X, Cargo, Columbia Records, Mercury, Fiasco, Pooch of Flipside, Pleasant Gehman for belly dancing with us and anyone else who showed up. Another tip: Don't stay in expensive hotels-the service is bad and the hallways smell, stay in cool places like the Budget Inns. Wear good walking shoes. Plan out every detail and be cost effective, 'cause disorganization looses time, money and opportunity. Now we're back in Los Angeles, takeing sometime off to fine tune our live band and focus our sound and songwriting—Most of the old band didn't make the grade on this trip. But the trip did give us more focus and more knowledge. We're here to stay—hope you enjoy and stay tuned for more Holy Water.

THINGS I WANT TO REMEMBER...

La Rosa maragritas & mexican food; the "Spokenword: The Future Panel," where I announced that someday in the future there will be a hit number one poetry single, only it'll have to be 3 minutes long; my spokenword performance at the Ritz, taking pictures of Kim Fowley with the Genitorturers (yes, if my camera with this precious photo only would of not been lost!); NoFX; the CAUSE reading at Walterloo Records; Carnival Art; Alice Donut, Spot's warehouse party—even though we couldn't find him and it became claustrophobic after all the people from the lobby of the 4 Seasons Hotel showed up; our Holy Water show at the Black Doom with Wet, Skankin' Pickle, Cop Shoot Cop, Pocket Fishremen; checking out the Radisson Hotel and info Budget Inn; the barbecue— running into Andy Shwartz who sent us a cool postcard of a Chevy that he took a picture of; ditching my reading that day, hanging out in our hotel room with Spot on our last evening, & getting the heck back to dirty dingy LA the next day. And so you know how this much this story cost us, we also lost one Nicon camera with the photos for this story, so thanks to Lisa Johnson, Sheryl Neilds, Sunshine and Robert Greenbaum, Arlan Helm—here you go.

Don "Maddog" Rutherford, Debbie Patino



"Groupie" panel, photo by Martha

WED. 3/17/'93, 10:45 A.M.

Once on the plane, I knew what I was in for. A bunch of people who don't usually drink getting drunk and getting on my nerves. My first impulse was to start smacking people, but instead I slumped into my seat and wrote pornographic country & western songs. Besides, I'd already been drinking for two days, so I decided to give them a chance to catch up.

6:00 P.M. - Austin

Our group stinks up the lobby of the Raddison Hotel for about an hour while the front desk tries to find our reservations. Debby was sure it was a pro-life conspiracy, but I assured her it was only good ol' southern incompetence.

Thurs. 3/18, 11:00 A.M.

We went to the Austin Convention Center to check in and get our passes, then to the Trade Show Room to help assemble the Rock For Choice booth. I quickly browsed the other hundred or so booths featuring everything from C.D. manufacturing to insurance to poor boobs who think they can get their bands signed by renting a booth. The kicker was this old guy advertising "Pro quality tape reproduction while you wait." It was a guy with a jam box, I swear. He was 90 years old. Who knows, maybe I was hallucinating. Either way, I had seen enough, and was ready to get the hell out of there.

Debbie's spoken word panel...

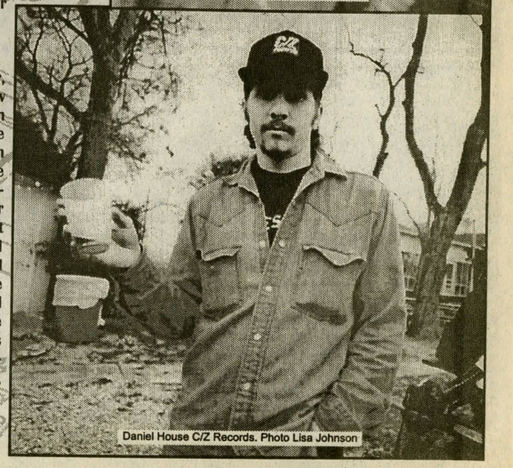
We now not only have rock stars, models, we have poetry rockstars. Is this good or bad? The panel was a success. We discussed how come a poem doesn't receive money if played on the radio (but a song does), marketing, selling, touring, and presses. All I know is the panel was packed, a lot of people were interested. Spokenword's great in this economy. It's cost effective and grassroots. All you need is a piece of paper and pencil to write, one person for touring, and a live DAT machine for recording.

8:00 P.M.

Hit a place called the Generic Blues Bar, and got dirty looks from some guys in crew cuts. On the street I bumped into Heath from Backbiter, went to see Debbie at the spokenword showcase at the Ritz, then headed down to 2nd and Colorado to the NOFX show. 2nd and Colorado was a converted warehouse and a great place for hardcore shows. We caught Jesus Christ Superfly, and Chaindrive (two really cool Austin bands), a Flordia sadomasicore band complete with enema bags and, finally, the mighty NOFX. This was a terrific show, and the audience was 75% local kids. The comic highlight here was seeing two skins beat their heads in while, on stage, somebody was hanging upside down getting spanked with a paddle. I left the show early to buy beer, but after walking many miles, found out the Texas cut-off time is 10:00 P.M.. Made it back to the Four Seasons



Grotus photo by Martha



Daniel House C/Z Records. Photo Lisa Johnson

Hotel lounge at 1:45 A.M., but they'd already had last call. This overpriced shithole was literally crawling with drunken A&R people. One of them rudely started conversation with Debby without taking notice of my superstar presence, so I rolled up a stack of Holy Water flyers and poked him in his fat little belly. Just as he was telling me how obnoxious I was, Kim Fowley came walking by commenting that "this would be the unemployment line next year," which I agreed with wholeheartedly. Back in my room two (soon to be ex) members were tripping on mushrooms and giggling like schoolgirls. An hour later hotel security was pounding on the door, putting an end to their night of buffoonery.

Fri. 3/19, 1:00 P.M.

While Debbie did another poetry reading at Waterloo Records, I dined on BBQ pork at the Iron Works restaurant, and out of sheer boredom (and bad judgement) returned to the trade show. This time it was more bearable thanks to the Finland booth. They were giving away free Carlsberg beer, and had a really nice couch. I took off my boots and got comfortable for a few hours.

8:00 P.M.

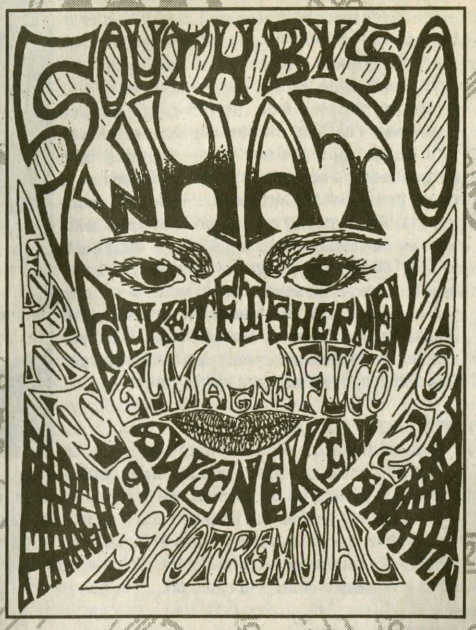
Went to the Back Room to see Carnival Art and Alice Donut. Carnival Art get better everytime I see them, and Alice Donut played "War Pigs." I also got to see Biohazard at the Black Doom, but it might've been Sick Of It All. I just wish it had been M.O.D..

1:00 A.M.

We went to find Spot's warehouse party, a.k.a. "South By So What." The place was decorated with porno mags, and even had go-go dancers in a chicken-wire cage! If that wasn't enough, entertainment was supplied by Spot Removal and El Magnifico. We left when the cops showed up.

Sat. 3/20
4:00 P.M.

Reported to the Black Doom for soundcheck, only to find we weren't going ot get one; always nice when you're using borrowed equipment. The SXSW stage manager then showed us where to store our gear. Five minutes later, he was bitching for us to move it somewhere else. Five minutes after that, he was really pissed and started throwing our amps, drums, etc. out the stage door into the parking lot. Decided I'd better hang around



with our stuff while the rest of the band went back to the hotel. For the next four hours I thought about how much money it had cost us to come to Texas to play, only to have some fucking rednecks treat us like shit. SXSW, the X is for exploitation. Your money's welcome, but you aren't. Anyway, the show finally got underway as Austin local gals Wet took the stage playing hard and heavy. Then it was our turn. We played pretty good considering the bullshit we had just endured, and Pleasant Gehman belly danced for us. I stayed and watched Skankin' Pickle 'til I ran out of free beer tickets. They play a mixture of punk and ska, with subject matter ranging from Asians to pro-wrestling. At least they didn't play industrio-grunge! Once the free beer was gone, I was ready to get out of the Black Doom, but couldn't find my way out of the parking lot; so I made friends with the biker guarding the stage door, who gave me a handful of weed for my troubles. I joined Debbie, who was discussing our future with a big shot record guy from New York. We got in his rental car, and started looking for an empty bar to "talk business" in. Foolishly, we made him take us to 6th Street (party town) to see what we'd been missing. It was a cross between spring break, and a monster truck rally, only there were no bikini's, or monster trucks; just thousands of drunk fratboys and good ol' boys stumbling up & down the street. We ran screaming in horror from there. We ended up at one of those "Bennigans" restaurants, and I started drinking Wild Turkey to cope with the bad music. We then noticed our camera and all the cool photos inside were missing. Back at the hotel one of our band members was in our bed, and no matter how hard I kicked him he wouldn't wake up...so we broke into Pleasant's room, where we were not welcome. I didn't care. Five hours later I woke to the sound of Pleasant, Nicole, and Dave bitching because I snored. I said "be glad I avoided your poetry shows." In my rampage I pissed off everyone I came in contact with, and it was great.

Sun. 3/21

Went to the SXSW BBQ and softball game today. David Allen Coe was playing ball with Gibby Butthole announcing the play by play, and there was free beer for all. Later we moved into a cheap hotel and our old pal Spot came by to visit. He really hates SXSW: the corruption, the asskissing, etc.. Spot should run for office.

Mon. 3/22

Flew back to the foul city I call home and fired everybody in my band because they were dicks. Anyone who plays drums should drop me a line, and I promise you'll never have to play at SXSW.
(Don "Maddog" Rutherford)

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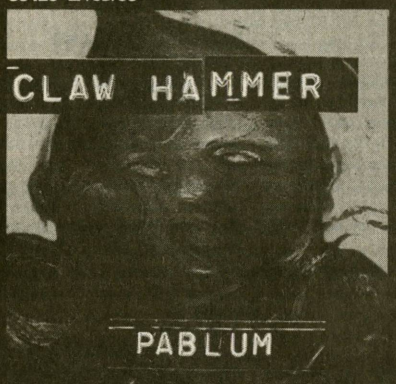

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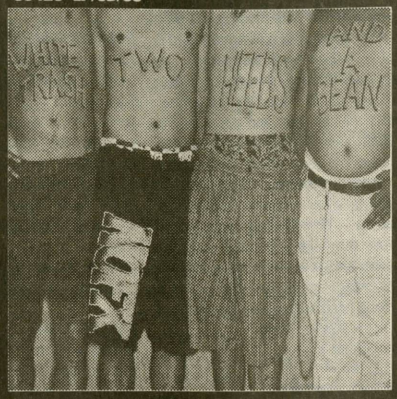

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REVIEWS

'68 COMEBACK
"Memphis" 7"
Long Gone John has a knack for sniffin' out real roots rock n'roll from all over the world, releasing consistently raw records, oblivious to whatever "flavor of the month" trends the kids a gettin' all hopped up about down at the mall. This stripped down r&b release, with the bitchin' "Chantilly Rock (And a Pony's Tail)" could get a room full of drunk punks stompin', or make your drunk uncle with 50's sideburns jitterbug at a white trash wedding, and that's the beauty of it.-Martin McMartin
(Sympathy)

'68 COMEBACK
"Memphis" & "You Could Call Me Job" 2 7" Releases
One on SubPop and one on Sympathy these guys are well desrving
of such prestigious labels jumping at the chance to get some vinyl out. Their mainman is Jeffrey Evans who was a key member of the Gibson Bros. up until their demise. The raw primitivism of the Comeback is offset by their two guitar sound which keeps them from ever being hohum rootsy —meaning that they're not pulling a Childish even though they're that rootsy —but yet on the other hand they're not trying to outdo Anti-Seen in the redneck punkers dept. either —but somewhere inbetween exists their niche, and a tasty one it is — being one of those occasions where the offshoot is even more satisfying than the parent band. Both these singles are highly recommended.— Shane
(SubPop & Sympathy)

(IMPATIENT) YOUTH
"Don't Make Me Laugh" B/W "I'm Going To Explode" 7"
Two great snappy punk rock classics out by the youth of little patience Mach II — look for the interview next issue. Recommended — oh yeah — this ain't out yet and I forget the label it is coming out on so I'll review it again when the vinyl is in hand but for now I wanted to share the fact that it is coming anyday and that it is cool with you. — Shane
(Band Contact: (818) 353-1507)

1000 MONA LISAS
7"
Tight L.A. trio who splash enough pop on the vocals to hold interest over the dirge. "Extinction" has a psycho-delic chorus; singer Armondo lets the word "forevaaahh" trickle outta his mouth like he's packin' some chemical knowledge. Maybe a creepy Beatles "Revolver" feel with a dose of 90's cynicism to avoid hokiness. "Dog" was a hyper keeper that sounded like a tougher version of the Monkees "Pleasant Valley Sunday." This ain't retro rehash, though, 'cause Jack Endino lends his usual Midas-touch production and puts the vocals way up front the way I like 'em without squelching the heaviness. Why wax envious over Seattle? This here's the shit, man, and it's right in our backyard. Check 'em out. -Martin McMartin
(World's End, 183 N.Martel Ave., Suite 270, LA, CA 90036)

2ND FACE ITA-ROH
"Kimigawaruinjanaiyo" CD
This release seems to be a compilation of ten live Ita-Roh tracks. Ita-Roh are like a progressive Dinosaur Jr. meets Ruins with bits of King Crimson thrown in for fun. - Cake
(Bloody Butterfly 6-28-15-202 Nagasaki, Toshima-Ku Tokyo, Japan)

5.6.7.8's
"Cant Help It" CD
It's not fair to have me write about this cuz every one knows I have a mega weakness for oriental women. Trying to put that aside, this is prety cool, trashy raunch n' roll. A few covers and a lot of "AH-SO!"... a simple party record. - Krk
(Rockville 150 W 28 RM 501 NY, NY 10001)

ADAM BOMB
"Johnny In The Sky" CD Single Promo Only
This is an advance from an album on this Sony subsidiary called Grave New World — That's funny —I seem to remember a DIscharge LP by that name — the rest of this is similarly unimaginative and quite honestly really embarassing since this is subtitled A Tribute To Johnny Thunders — now alot of records I've reviewd recently have mentioned the passing of Johnny and it is certainly understandable why bands would want to evoke him as a tutelary deity — but this Adam Bomb jerk —whose handle has also already been used by KXLU DJ now Down By Law bassist Pat hasn't got a clue. Don't buy the CD when it comes out — this guy is lame. — Shane
(Rockworld/Sony)

AFFECTED
"Self-titled" CD EP
Yet aNother Australian group that totally kicks my ass - no surprise that they start off their thank you list with Kiss, The Stooges,and MC5 but they also thank Neil Young and Carly Simon and there is no doubt their take on the Motor City sound is filtered through a pop sensibility the equal of The Hard-On's (but without their flirtation with hardcore and metal) or The Eastern Dark. This CD has only four songs and it appears the band chose them from a variety of sources including a cut off their first Ep and stuff by three different producers at Atlantis studios — however they came up with these tracks they did a damned good job because every track is a winner that makes me want more! more!! more!!! and yes — this is another young band that proves the vitality of punk rock in the 90's — Shane
(Rubber/Polygram)

AGNOSTIC FRONT
"Last Warning" CD
After ten years of being the engine behind the New York HC scene they have called it quits. This is their swan song release, which is their final show at CBGB's, and it is capped off with their first record, the "United Blood" 7" E.P.. They know that their place in history is secure, and they go out with a bang. I've heard many other board recordings at CBGB's and they tend tobe very good, and this one is no exception. I don't really have to describe the music here, `cuz if you've been around you would know what they are, and if you don't you must of had your head under a rock. Though they've had their ups & downs and controversies and whatnots, they are a part of punk rock history. They had Mike Gitter do their liner notes and he writes of his memories of the band. Yes, I too have my memories, too... I ran around with my foot crushed and bleeding the rest of the gig. Punk rock... Great memories. This is a must have. - Katz
(Relativity)

ALICE DONUT
"Medication" CD-5
A taster from last year's new album which also includes "Lady Di" and "The Yellow Brick." It's the usual deranged humor from Tomas and gang with satisfying gurgling effects and all. - Cake
(Alternative Tentacles POB. 419093 S.F., CA. 94141)

AMERICAN SOUL PATROL
"Mothercake" CD EP
A great 5 song EP from this Swedish band. Not only do they have the good grunge style down to a T sounding as good as anyone out of Seattle or anywhere else — but I think one of their mainplayers must have taken a hint from our very own Falling James — cuz one of the guitarists wears a dress — though since he wears his hair and beard more grebo style you couldn't say the guy is in full drag or anything — but nothing should outshine the fact that the music and songs on this record are extremely satisfying not one weak track in my opinion — so call this highly recommended and I hope that not only can you find this in stores but that I'll be graced by these guys performing live over here— I can only hope!!—Shane (CBR Records) Box 491 00, 100 28 Stockholm, Sweden)

ANATHEMA
"Serenades" CD
Okay. So I trashed their "Crestfallen" EP a few issues back. I don't know what possessed me to pick up their full length CD. A strong masochistic streak in my personality. A lapse in good taste. Maybe 'cause it was free. It doesn't matter why it happened. I like this damn record. Alot. There are some incredibly dark and powerful cuts here. "Sleepless" has an ethereal, dreamlike feel that made me think of the literary works of HP Lovecraft and Arthur Machen. "Asleep in Sanity" and "Under A Veil of Black Lace" also stand out as paens to loss and grief. SERENADES has a strong, underlying spiritual quality that is rare in grind-metal. This one's highly recommended.(Peaceville Records) -Martin Banner

ANTHROPHOBIA
"Candy Coated Voodoo" 7"
I admit, I picked this up because I saw that Suzi Gardner of L7 provided some vocals. But believe me, was I disappointed once it hit my turntable. Shit, shit, shit! Fucking shitty metal crapcomplete with inept solos, lame lyrics, horrid vocals, even Suzi sounds bad. Overall, one of the biggest pieces of dung ever slung onto my player. Hope they paid you well, Suzi! - Royce
(Web of Sound Records 27 N. Prince St., Lancaster, PA 17603)

ANTISEEN
"Eat More Possum" CD
How do they do it? How do these southern fried thrash make their straight ahead punk rock n' roll sound so cool? Attitude! It's in the whiskey growl of Jeff Clayton's throat, those big n' basic powerchord chunks, and so on N' so forth. "Animals...Eat `Em" will make you wanna laugh, "Cactus Jack" will make you wanna stomp some ass. One of the last real no nonesense fuck you punk bands and proud of it. - POOKIE
(Safe House POB. 349 West Lebanon, NH. 03784)

ARCWELDER
"Pull" LP
Arcwelder could be Husker Du masquerading as a back-up band for Peter Gabriel...but their not and who cares anyway!? "Remember To Forget" has an unforgettable chorus of `Just sing a little pop song/And everyone'll love you.' Gee, I wonder who they're alluding to on that one? All in all, this is a slightly disappointing slab of vinyl but, who knows, it just might grow on me soon. - Cake
(Touch & Go)

ARMIA
"Exodus" double LP cassette
I was quite bummed-out when I found out that the third Armia LP would not be out on CD, so it came out as a cassette-only release. This is a "live" release, which was recorded at one of their concerts. It's over 80 minutes long, so you figure that their set is over an hour and a half long. The sound quality is incredible...Too bad it didn't get released as a CD. Though they might not be too well known in the West, they are Poland's biggest punk band. New studio LP out soon. - Katz
(Studio Izabelin, Poland.)

ARTLESS
"Harass" 7"
More novelty tunes from that sexual politics pioneer Mykel Board. don't miss the cover of the Divinyl's "I Touch Myself." — Shane
(Vital Music, PO Box 20247, NYC, NY. 10028-0052)

ASSUCK
"Blindspot" E.P.
The loud, fast guys from Florida are at it again! They cut loose seven blasts of horrifying noise on their latest 45, as they rampage through the territory of hardcore... The lyrics delve into politics, as well as personal politics, without getting too preachy about it. Off they blurr, as they push the limits of noise, and send shudders though "Punk Rock Land". - Katz
(Open Records, P.O. Box 482, Paoli, PA 19301.)

AUGUST SONS
"Sonnets And Parables" CD
Gee, how original! What we have here is Morrisey fronting REM while New Order plays in the background. You can definitely tell that these guys just have no fucking clue! - Cake
(Eyes In The Woods Records 115 5th St., Wiggins, MS. 39577)

BABIHED
"Self-titled" Cassette Release
Good noisy punk rock. — Shane
(Contact: Bill at (303) 936-7040)

BABES IN TOYLAND
"Painkillers" CD EP
No one can even touch Babes in Toyland in their genre. This band has been so solid, consistent and down right earth shattering that it amazes me. 5 songs here that utterly blaze, and one 34 minute live version of "Fontanellette" that is really quite an accomplishment, which means it actually half way works which is really saying something for anything that length.. - Al
(Reprise Records)

BABY M
"Truth Squirts" CD
If not for "Tom Vu" on this disc, I would consider this as just another worthless five-inch piece of aluminum. On second listen, it's pretty fuckin' funny and as unserious as those strange rock bands can get. Alleluiah! - Cake
(House Of Suffering Records POB. 5248 Evanston, IL. 60204)

BABYLAND
"Dogsnatcher" 12" E.P.
The dastardly duo return with four more industrial/techno tunes. If they thicken up their sound (and add a heavy dose of hype...) they can be the next Ministry. Unlike most of their contemporaries they put a bit more heart into their creations. Cool cat-face screen design. - Katz
(Flipside Records.)

BAD RELIGION
"Recipe For Hate" L.P.
Here they are again... the Jefferson Airplane of punk! They return to give us more of their very catchy melodic hardcore tunes, that they are best known for...14 tunes in all. You know that they have incorporated more and more of the `60's sound with each release, `cuz these guys have always digged Rundgren, and the like... to me, in my opinion, they have that `68 Frisco psychedelic (ala Jefferson Airplane) sound, especially where the melodies and vocal harmonies are concerned. Hell, They could be the modern day Jefferson Airplane for real if the could find their "Grace Slick"... but wait... they've got Jonette Napolitano (of Concrete Blond) doing some background vocals... what if?... Amusing thought. Great. - Katz
(Epitaph)

BAD EGG SALAD
"Hungry Sleepy" CD
Bad Egg Salad had a tape which I reviewed about two and a half years ago. Here's their debut album which feeds off their David Thomas (of Pere Ubu) influence among others. The guitar work of Greg Smart is to be commended especially on "Broken Arm" which reminds me of Robert Fripp at times. Great sleeve and an overall very impressive debut. The vocal effects are also quite impressive and hilarious. - Cake
(Worry Bird Disk POB 95485 Atlanta, GA. 30347)

BAILTER SPACE
"Robot World" CD
No, it's not electro-boogie music, the title's deceptive. It is a New Zealand trio who make some heavy and beautiful noise. Loud, very distorted guitar over some of the heaviest bass-lines, with very low in the mix understated vocals. Hard to describe. Heavy, yet at the same time pretty mellow. They do have their bizarre and abrasive moments however, as on "Be On Time," which comes out of nowhere in the middle of the album. Their use of samples is barely noticeable, blending in or getting buried even more so than the vocals. If so far you're not interested, I'd like to say that some of the songs here are really amazing, and I hope to see this band soon. Royce
(Matador 676 Broadway, NY, NY 10012)

BALLISTICS
"Self-Titled" 7 "
A band out of Orange County, these guys mine a rich vein that is often the style of OC's better bands — namely they combine rockabilly with punk rock for an extremely energetic live set of music — on this 3 song single the songs are mainly those that combine both influences as opposed to some of their repertoire which favors one genre over the other, This is a decent record but I'd say seeing 'em live is an even surer bet for satisfaction. — Shnae
(Ghoul Records, PO Box 10702, Costa Mesa, Ca. 92627)

BARNABYS
"Shinola" 7"
A new Spinart record means I've got at least one thing to look forward to. This one's a little musical throwback to the jangly sounds of the mid-80s, as opposed to most newer stuff that's all MBV inspired. A nice change of pace, a nice sound, and some pretty deft song-writing on the two songs, "Writer's Block" and "Kool Aid," plus a silly cover of the Smiths' "Please Let Me Get What I Want." Not too shabby. -Royce
(Spinart PO Box 1798, New York, NY 10156-1798)

BARRY ADAMSON
"Soul Murder" CD
Ex-magazine and Bad Seed, Barry Adamson has been doing soundtrack and semi-soundtrack work for quite a while now and he has been obsessed with Film Noir (you know the '40's dark detectivemovies). The most moving track is the spoken word one "A Gentle Man Of Color" about the unnecessary murder of a human being by a angry mob. - Cake
(Mute Records)

BIG CATHOLIC GUILT
"Judgement" CD
Pretty crummy post-ministry stuff. — Shane
(Cherry Disc records, PO Box 313, Boston, Ma. 02258)

BIG DRILL CAR
"Toured" CD
Huh? Where the fuck have these guys been? Our local heros took a powder on us just when they had a huge buzz goin'. One minute they're packin' a concert hall and the kids are goin' apeshit during the filming of a live video at the annual Cruz Records blow-out, then half the band gets funky (literally, one left to join Extra Large, ha ha) and quits while the horse in midstream. On top of that, they jump the Cruz ship to another label. This serves as a live tour tidbit to tide us over until the eagerly awaited studio record comes out on a label to be named later. (Cargo Records said they were "still talking about it" when I asked.) All three prior records are well represented, along with a bop-pin'encore kicker of Billy Joel's "Big Shot." The sleeve touts the cheap recording ($215) and the fact that there are no overdubs or extra guitar tracks, but choosy mothers who listen close will detect a sloppy edit or two, especially during the usually awesome break on the frantic "Annie's Needle." It's fun in the same way the "Hallraker" could tide ya' over until the Descendents blew back into town, but what I don't get, is why they recorded a show 3000 miles from home where they're slightly less than a household name? The energy level at a Bogart's show in Long Beach or their hometown Orange County is manic, and that feel would've spilled onto any recording. I guess it's pretty well par for the course for these nonchalant goofballs, who often mumble intros when they play out like,"Uhhh, here's another stupid one." In these plastic days, not buyin' into the ego hype is a rarity, but these guys don't exactly get in yer face with anything slightly resembling self-promotion, and I'm sick of watching lesser talents catch that ride on the indie gravy train. Here's hopin' they play more in '93 and finally release that killer record they have up their sleeves. -Martin McMartin
(Cargo)

BIG HUNK O' CHEESE
"Your Soaking in it" CD
Heavy rock grunge! Complete with blury photographs. - Krk
(Jack Records PO Box 855 Bowling Green, Ohio 43402)

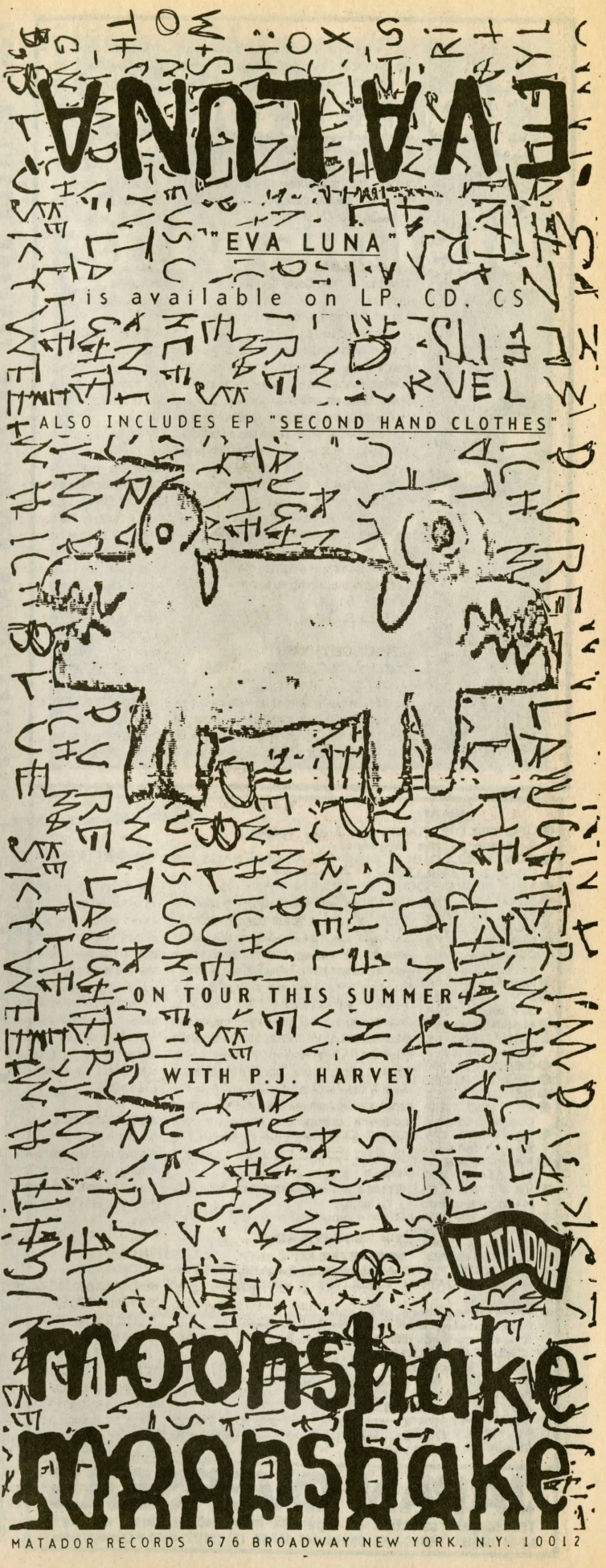
BLACK TRAIN JACK
"No Reward" advance cassette
You may remember this name from my NYC spread last summer or interview in Flipside #83. Live at the jam-packed Continental, my mind was blown wide open by these guys, who are plain and simple,the most diverse, explosive post-hardcore band to come along in years. The brain-child of Ernie (ex-Token Entry), he recruited three of the most righteous kids ya'd ever wanna meet to form a dynamic h/c family unit who have the uncanny ability to reach out and put a smile on the faces of many who'd rather have ya' believe they were tougher than dirt. B.T.J. achieve a positive unity vibe that gives me a tingle I haven't felt since the Descendents or 7 Seconds. Toss in early Black Flag/Bad Brains confidence and muscle, along with a solid dose of NY soul and you've got a recipe for hugeness. They can do beaming pop-punk anthems, ("Guy Like Me," "Leapfrog,") or scare you shitless with street-level reality ("Doesn't Matter," "No Reward.") Singer Rob's multi-octave vocals literally soar with commanding presence over Ernie's absolutely wired guitar solos. Using hard-core roots as a springboard into other solid grooves, Nick and Brian achieve a tribal tightness reminiscent of Bow Wow Wow. They even make a touch of straight-edge awareness palatable, preferring to concentrate on the importance of a solid, self-confident individual philosophy rather than "holier-than-though" preaching. Black Train Jack are so young, hungry, and focused that their potential is downright scary, and the buzz is beginning to snowball. Currently preparing to open for their homeys Sick of It All on a European tour, Black Train Jack will no doubt bust the business wide-open soon enough. -Martin McMartin
(Roadrunner, 225 Lafayette St., Suite 407, NY, NY, 10012)

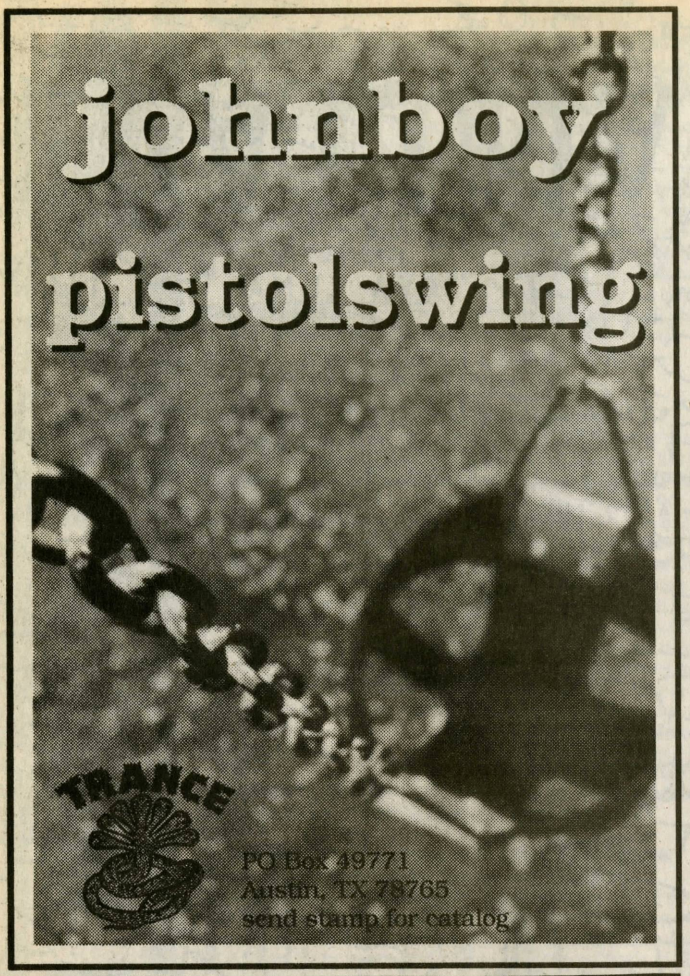
BLAGGERS
"United Colors of Blaggers ITA" LP
With its use of great sampling (including snippets of Bud Dwyer's successful suicide) and its awesome 'wall of sound' horn section, these Blagger blokes use more than the occasional "Oi!" to get their point across. In their ideology, Blaggers are obviously as anti-fascist and anti-government as one can get. To get an idea of the sound of this record check out the Clash's triple record set "Sandinista!" Things haven't changed that much since politically. - Cake
(Words Of Warning Records POB 119 Newport Gwent, NP9 7YD Wales, UK)

BOMBSHELLS
"Tame" Advance Cassette
6 songs they claim is an advance but methinks it is a demo they're still shopping around. Saw these girls twice and like they told me the music is slightly funky alternative rock. Strong point is the vocals — but more so in the naturally dulcet tones than phrasing or delivery. A band with room to improve. — Shane
(Band Contact: None given on the tape and I couldn't find the presskit)

BOOM
"Self-titled" Cassette
Decent punk rock. — Shane
(Band Contact: 835 Baker St., S.F., Ca. 94115)

BOSSTON
"I Was Razed Round Black Folk, Too (But They Didnot No It)" CD
If I've ever heard one, then this is the weirdest experimental soul record of all time. Combining elements of '70's-era Stevie Wonder, early, early Funkadelic and some of that nifty Shaft/Superfly wah-wah guitar/noise, the album achieves on all levels (sound, production, innovation/originality) and can be considered a break-





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through in the `90's for the soul performer. 25 tracks in all, boys. - Cake
(BossTon Communications POB 602 Avondale Estates, GA. 30002)

BRICKYARD
"The Whipping of Dogs and Children" Cassette release
Quite possibly the best cassette I pulled off the shelves to review this issue — great pigfuck-grunge90's haveatitshit. —Shane
(Band contact: 2399 Bacon, Berkley, Mi. 48072)

BRUTAL JUICE
"Black Moment Of Panic" 7"
Alternative Tentacles has released some really fantastic records by some really fantastic bands. Unfortunately, this isn't one of them. -Royce
(Alternative Tentacles PO Box 419092, San Francisco, CA 94141)

BUG-EYED
"Monsters Rule My World" LP
Scream, oh scream, dear foes of mainstream acceptance! Scream and yelp for all eternity, you has-beens of normal society! The problem with Bug-Eyed is that the musical approach is a little too predictable - "Damaged"-era Black Flag vocals with an Unholy Swill/Drunks With Guns attack - which may sound really cool but is quite a tad-bit disappointing. - Cake
(Words Of Warning Records POB 119 Newport Gwent, NP9 7YD, Wales, UK)

BUGEYED
"Monsters Rule My World" L.P.
This could possibly be the worlds first grindcore supergroup. They are composed of ex-members of Doom, Pleasant Valley Children, Sore Throat, and Generic. This is quite an impressive list. Though, the former bands were famous for their lightning fast punch, with this band they all slow it to a crawl. They now focus all their combined energies, no longer of velocity, but for pain factor. This really grinds... Another fine product from Words of Warning Disinformation Broadcasting. - Katz
(W.O.W., P.O. Box 119, Newport, Gwent, NP9 7YD, Wales, U.K.)

TRASH CAN SINATRAS
"I've Seen Everything" CD
The long awaited second LP by one of Scotland's finest jangly pop bands. Those who remember their debut, "Cake", will find this album to be not nearly so instantly catchy or immediate nor overall as memorable. However, the Sinatras can still write amean pop song. Their style is reminiscent of some other Scottish bands, such as Orange Juice and Aztec Camera, but filling out any holes in their guitar jangle with lush fills of strings and piano. Altogether a pretty good album for those with a soft spot for poppy jangle and pretty ballads. -Royce
(London/GoDiscs)

BULL
"Gordon Zone" CD EP
5 songs and not a peep of vocals anywhere on this hard as nails post-punk band who'd fit comfortably on a bill with Tar or Jesus Lizard. Turns out that on an earlier recording by these guys a former member of Big Black, Dave Riley,
but there didn't replace him. This is probably one of the best post-Cosloy bands on Homestead these days — Shane
(Homestead)

BUTTSTEAK
"Shit...Cool, It's The Honeycomb Generation" CD
Buttsteak are the anti-PC nightmare of every Youth Of Today religious fan (musically & lyrically). At times, they sort of remind me of the Pixies ("Felt Up By A Mormon") and at other times like GG Allin's love laments. There are twenty-one tracks here and most of them are pretty funny, if not, silly. Hooray for honor in rock. - Cake
(Merkin Records)

BW7
"Un-Sentimental" CD
Christian rock that could pass for normal college rock ala Soul Asylum or someone like that. — Shane
(Restless)

BWF 93
"Un-Sentimental" Cassette
If you're wonderin' who these cats are, this is Beowulf after a long hibernation or slow period with a line up change but still basically the same sound you either adore or don't. I've long considered this band as L.A.'s answer to Motorhead, though in no way really ground breaking as Motorhead. They also aren't shackled by those limited rock star lifestyle fantasy lyrics and very unlike the aforementioned have improved with age. So these are the goods, catchy as all heck tight as a drum power metal with a touch of hardcore that I've played so much I must've worn it out by now, so send a friggin' CD Ok! I'm warning ya, don't make me come n' get it. - POOKIE
(Restless Records)

CAKEKITCHEN
"Far From The Sun"
New Zealand sophisto-pop highly recommended since this is the top-drawer stuff not the more MOR stuff like Straitjacket Fits or The Bats. — Shane
(Homestead)

CANCER
"The Sins of Mankind" CD
Decent death metal/grindcore.
(Restless)

CANDY MACHINE
"Music" CD
Candy Machine's "Music" is the type of album who's cover/sleeve you can stare at for hours on end during an LSD trip (which is what I recently experienced) and come out unscathed, but with the image of the cover upside down burning in your brain for a couple of weeks therein. Candy Machine could be a combination of Joy Division's "Unknown Pleasures" and the Plimsouls circa 1979. Check out "The Merchant's Square" and "The Constant" for what I'm talking about. - Cake
(Skene Records POB. 4522 St.Paul, MN. 55104)

CANDY MACHINE
S/T CD
Candy Machine, from Baltimore, have released a number of great singles, but have gone largely unnoticed. This LP should change that, unless people are as stupid as I think they are. They've got some great elements to their music; grating guitar, obscure lyrics, heavy rhythm backing, especially the bass, and an interesting and unique sound. Able to fit nicely into the punk or indie category by crossing a few murky barriers, Candy Machine aren't playing by the rules and allowing themselves to be pigeonholed. They show multitudes of something most bands know nothing about: Variety. Slower songs like "A Better Low" fit nicely with the slightly Slint-ish "The Coupling" and it just gets better the further you delve into the album. One of the finest debuts of the year. -Royce
(Skene PO Box 4522, St. Paul, Minnesota 55104)

CHELSEA HOTEL
"We're All Going Die!!!" LP
This here rare demo tape was re-released on vinyl by, long time Italian scenester, Schiavo Roberto, who has been out of the spotlight for quite a long time. Here, he gives due exposure to one of the early crop of Italian H.C. bands who have sadly faded slowly into obscurity. The lineup on this recording includes two future members of the legendary Raw Power (Maurizid Dodi and Davide Devoti), and a few of the tracks have also been covered by them, notably "We're All Gonna Die", "A Certain Kind Of Killers" and "Bloody Life" (which were rerecorded on Raw Power's second album, "Screams From The Gutter." The recordings here are extremely raw, almost as if they were recorded live. They also embellish parts of it with some sound effects. Vocal's kinda low. It's always a treat just to hear more of Davide's psycho-guitar antics. Great H.C., slightly metal at times, and raw as fuck... Too bad they never had the chance to go into a real good studio, so they could get the fullest potential out of their tunes. These recordings were largely ignored upon its original release, but someone had the vision to not let the memory of thisband, and their music, fade into obscurity, so it's now given a second chance of life, and a new generation to be exposed to it. Punk history. - Katz
(Flowers of Grain, POB 22, 50051 Castelfidrentino, Firenze, Italy.)

CHORDS
"Self-titled" 7"
Decent punk rock by a band with a name that has been used before. — Shane
(Fuel Records, 23 East 4th St., 3rd floor,NYC,NY. 10003)

CHUMBAWAMBA
"Jesus H. Christ: Live at UCSD" cassette
A very good live recording of this venerable U.K. punk-pop politico band. Here you have many of their catchy tunes, along, with a Elvis cover...a well done cover of "Hound Dog." You can hear just about every little sound they make. An above average live release. - Katz
(Georg Becker Records, Bootleg.)

CIRCLE X
"33/Puerto Rican Ghost (After Mars)" 7"
White vinyl. More noisy noise/experimental shit. The B-side has an opening similar to Crass' "Nagasaki Nightmare." Weird spoken-word lyrics. A surrealist's dream come true. Nifty for a Nerf football game. - Cake
(American Gothic POB 1, Dalenville, NY. 12463)

CIRCLE X
"Somethings Don't Grow Back" 7"
White vinyl. A couple of strange, ominous and bleak songs tailored for the minimalist Bauhaus/Killing Joke fan. It's got some cool Can-like percussion. The B-side, "Champs Pourri", is louder with more emphasis on the drumming. Recorded way to low, though. - Cake
(American Gothic, POB.1, Palenville, NY. 12463)

CIUNAS
"Visions of Hell Beyond the 12th Fret" cassette
Totally killer metal-tinged thrash here, kinda on the same level as early Broken Bones, and a good dose of Abrasive Wheels. Anyone who totally digs good ol' Brit-punk would get into this. F.O.A.D. is an Irish label, run by the Paranoid Vision bunch, who records and distribute recordings of newer Irish punk/hardcore bands. - Katz
(F.O.A.D. Records, Ireland.)

COLD WORLD
7" E.P.
The Austrian band, Cold World, pass on four tracks for gringo consumption. Three of them are intense thrash, one of them being a Siege cover, and a six minute song, titled, "You're An Asshole," which starts off as a plodding sludgeathon, then picksup the pace towards the end. Can't wait to hear more from them. - Katz
(Sound Pollution Records, POB 17742, Covington, KY. 41017)

COLD WATER FLAT
"Listen" CD
No, thanks. REM is fine. - Cake
(Sonic Bubblegum POB. 35504, Brighton, MA. 02135)

CONSPIRACY A GO-GO
Cassette
Loosely played but not sloppy semi-poppy sometimes sorta jangly punk with a pretty amateur feel which reminds me a bit of Bratmobile. Not too bad but this seriously needs to kick out some more energy as it seemed rather tuckered too often. I wouldn't be too surprised to find something by these gals on either K or Kill Rock Stars or both in the near future as they would fit in rather well with what's happening at either of them. - POOKIE
(1610 E. Thomas Apt.B, Seattle, WA. 98112)

COUCH
4-song 7" E.P.
They look like members of Devo, but sound like Catholic Discipline with Gibby on vocals. Lots of good `ol spit and taking a dump while listening to this would feel good. Cool. -Cake
(Bulb Records POB 8221 Ann Arbor, MI. 48107-8221)

COWS
"Sexy Pee Story"
The Cows fucking crank out yet another slab full of raging noise filled rock to warm you over and put a big smile on your face. I love how they can always manage to keep everything fresh with lots of unexpected guitar torturing and some pretty wacky lyrics, and they drive it into your skull with sheer volume and density. A sure thing. - Al
(Amphetamine Reptile Records)

COWSLINGERS
7"
Smooth 50's rock n'roll, with the same casual coolness of the first classic Blasters LP on cuts like "Trailer Trash" and "If Dreams Were Beer (I'd Have a Case on You)." This really swings. A boozy gem.- Martin McMartin
(Drunk n Drive Records c/o the Cowslingers, POB 771101, Lakewood, OH, 44107)

CRANBERRIES
"Everybody Else Is Doing It, So Why Can't We?" CD
While the title may leave them open to some cheap shots, the Cranberries, hailing from Ireland, prove they can. Pretty female vocals with enough emotion to make you feel it, meshing with what is, in all honesty, a Smiths' blueprint sound. Some of the songsmay as well have been Morrissey/Marr productions, but before you pass judgement, that's a pretty hefty compliment. For instance, "I Will Always" reminds me of "There Is A Light That Never Goes Out." However, some of that effect has to be due to the fact that former Smiths' producer Stephen Street produced this album as well. Still, accomplished song-writing and perfect, sweet pop is kind of hard to come by, and the Cranberries do manage both of those very nicely. Recommended for those with a sweet tooth. -Royce
(Island Records 400 Lafayette St., NY, NY 10003)

CREAMERS
"Hurry Up And Wait" CD
Still sluggin' away at it on their third full lengther with a few line up changes that gives them a harder heavier rockin' sound and brings them more up to date with what's going on now. That's not to say that they don't sound like themselves it's just that they don't sound as pure `78-ish and I think that's all for the better. Quite a few hooks and flowing energy to keep the toes tappin' and if "Grandma Slings That Crack" doesn't get you on your feet then you're already dead cus even the wheelchair bound will stand up. Not quite as fan-fuckintastic as the Fastbacks (who by the way have had at least twice as long to learn their skills) but just the same it would seem a shame to overlook this rockin' punk coed quartet. Their best yet. - POOKIE
(Triple X)

CURBFEELERS
"Drinks On Me" 7"
Yellow/clear vinyl. Art by Joel Hutchinson & Basil Wolverton. Interesting lounge/underground stuff. Nice horns in the mix. Also reminds me of `83-era TSOL. - Cake
(Lather Records POB 4877 Davis, CA. 95617)

D-GENERATION
"No Way Out" 7"
Hell yeah! I predicted huge success for these tough as nails New Yorkers last summer, and I'm still waiting as they "shop around the LP." (Record biz talk.) I wish they'd fuckin' get on with it already. Well, the title cut's mighty tasty and full of punch, with that "Dead Boys meets the 90's" wall of attitude. They've also got an affinity for dishin' out pop hooks ala' mid-period Clash. Get this thing out while there's still a buzz, for chris-sakes! I'm still kickin' myself 'cause Freaks (bassist Howie Pyro's last amazing band who were grungier than fuck in a pre-grunge world) never got to blow any minds outside the Big Apple. Get the out here and play, you guys! Can't some of Pat Fear's "famous" friends get ya' a friggin' show?!?-Martin McMartin
(Gasatanka)

DAMBUILDERS
"Tough Guy Problem" CD
Decent alternative rock. — Shane
(Spinart, Box 1798, NYC,NY, 10156-1798)

DANCE HALL CRASHERS
"1989-1992" CD
And here I was, I thought they'd split up, and out comes a CD with their 1990 album, a bunch of old songs, and some brand new ones to boot. For those unfamiliar with Northern California's DHC, they are fast-paced ska that is catchy in the extreme, with a certain pop angle that makes it just that much more attractive. The two gals usually singing are at first amusing with their nasally whines, but their harmonies

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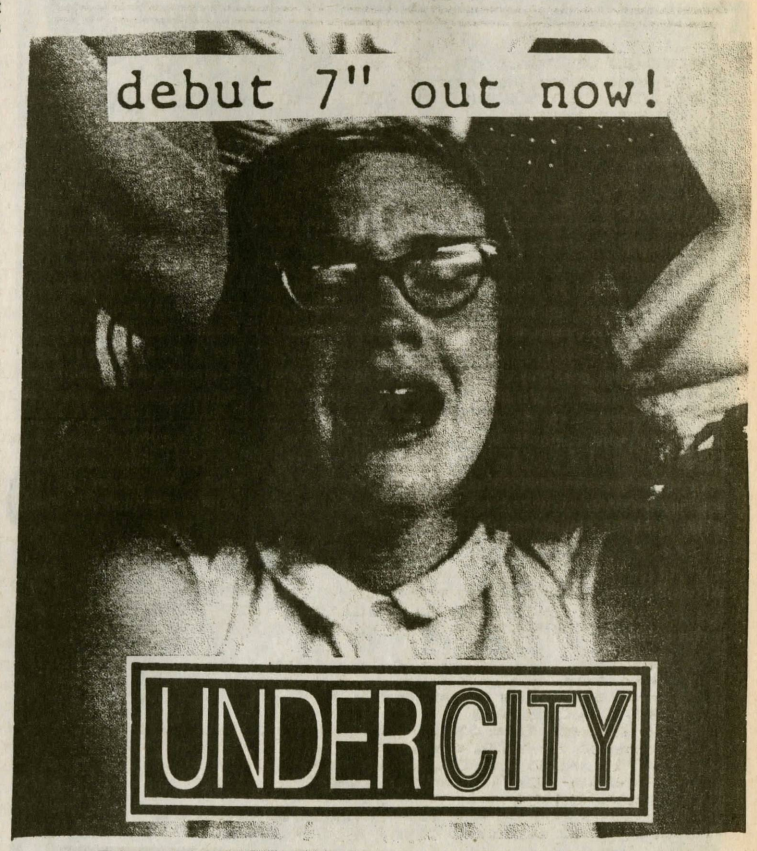

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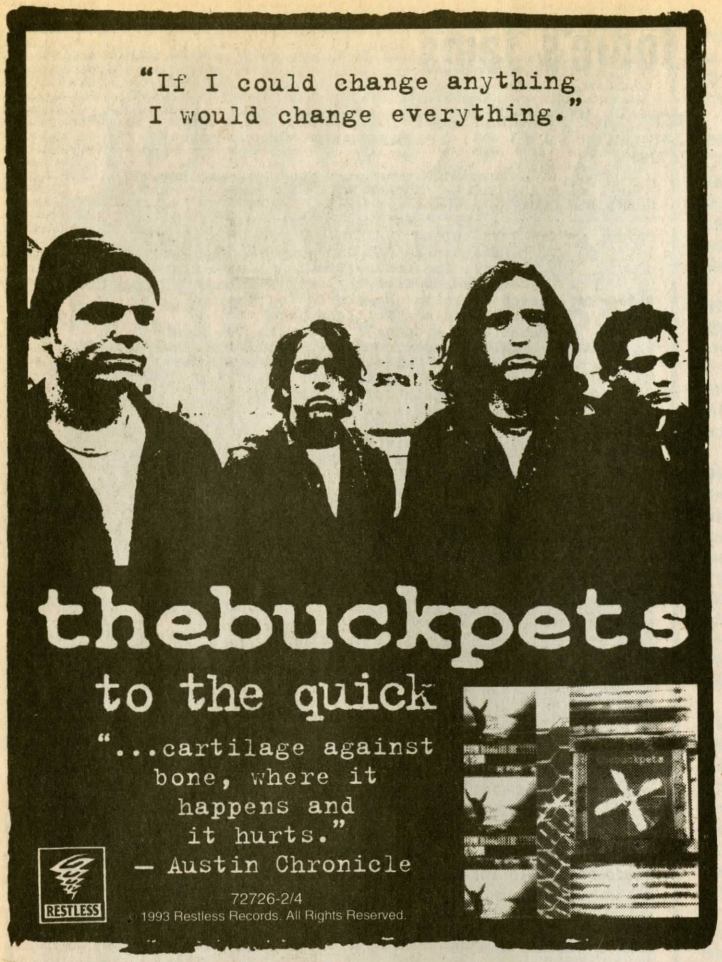




and strange infectiousness of their voices soon takes over, and if you're not humming "My Problem" or "Old and Grey" by a few listens, you must be tone deaf! DHC are also the closest thing the Ska scene has to Riot Grrl, with many of their lyrics being if not feminist then certainly pro-women. Hey, they also at one time did some stuff with some OP IV members, included here, so try it out, with nineteen songs, it's a steal. - Royce
(Moon Records PO Box 1412, Cooper Station, NY, NY 10276)

DAVID THIEL
"Of The Sun" CD
New Age noodling for the most part. — Shane
(Untamed Ear Band contact: 175 Margaret Road, Amherst, NY. 14226)

DEAD KENNEDYS
"1978 Demos Volume One" 7-inch
This lime colored bootleg has an unreleased song on it, "Cold Fish" which is nothing more than "Chemical Warfare" with different lyrics and also rare slowed down versions of both "Forward To Death" and "Holiday In Cambodia." For the super fan and completist of the most important American political band of the 1980's. - Cake
(No Address)

DEATH
"Individual Thought Pattern" CD
These guys have been around since the early days of speed metal's rise in popularity, and they continue their onslaught today. They at the time were one of several prominent speed-metal bands who's singer growled instead of do the generic falsetto caterwaul of their contemporaries. This is above-average for this genre of music. Sounds like they might try to incorporate some grindcore into their sound. - Katz
(Relativity)

DEFLOWERS
"Self-titled" 7"
Recorded by Kurt Bloch of Fastbacks fame this is good northwest pop. ..and what a cool bandname. — Shane
(Platypus Records Band Contact: 4515 Burke Ave,N. #15, Seattle, Wa. 98105)

DESCENDENTS
"I Don't Want To Get Bootlegged" 7"
But it's too late, because this four song EP is a bootleg of demos that didn't make it onto "Enjoy." Although why they didn't, the world may never know, but in most cases they're better than some of the songs that did get on that album, which in my opinion was the weakest of their careers. Worth seeking out. And if you don't already know, Descendents were and always will be the GODS of pop-punk. -Royce
(bootleg-got mine at Zed Records for $4)

DIRT MERCHANTS
"Mindfuck" 7-inch
A pretty great and grooving B-side with riffing that just won't stop for the next century. The A-side has an ominous guitar introduction reminescent of the Jesus Lizard with guts everywhere. "Mindfuck", by the way, was recorded live and reveals very proficient instrumentation. To be commended. - Cake
(U-Hold Records 1 Craigie St., Suite 8 Cambridge, MA. 02138)

DIS
"Small Fry Sessions 1 & 2" CD
This is the type of "new shool" band I realy cant stand. Tottaly derived of all the "HIP" indie bands out there right now. They have the "emotional upwind" (SLINT) and the "noisy pop" (PAVEMENT) sounds, down to a T. Heck, half of it was even produced by Albini. I see no reason to humor this type of a release. - Krk
(12 Inch Records PO Box 4083 Urbana Il 61801)

DISFEAR
E.P.
As you have guessed (unless if you are not a punker), this is another Discharge type band. For those who know better, you can never get tired of this kind of stuff. There's five songs here to help keep your fist shaking and toes tapping. There's no end to the sound Discharge has wrought. - Katz
(No Records, Vkvarngatan 38 1tr., 611 32 Nykoping, Sweden)

DISINCARNATE
"Dreams of the Carrion Kind" CD
Decent death metal/grindcore out of Florida but recorded in the UK. —Shane
(Roadrunner)

DISPENSE
"Nothing But The Truth" E.P.
When Discharge first emerged back in the late-70's, they probably didn't realize the massive worldwide impact they will have from that point on. Discharge-damaged bands have risen in five continents and continues to spring up in many more corners of this Earth. This is another one following in the footsteps. Contains six tracks of intense energy. The Discharge continues.... - Katz
(No Records, Vkvarngatan 38 1tr., 611 32 Nykoping, Sweden)

DOG FACED HERMANS
"Hum Of Life" CD
A band totally unlike any other is a rare thing, but the Dog Faced Hermans are a rare band. Relocated from the UK to Holland, the Hermans let loose this, I believe their third, album. DFH mix weird tempos, off kilter horns, and some frantic percussion to back their powerfully voiced singer, who belts out some seriously good lyrics. The Hermans take influence from more different forms of music than I can count, so their sound really is pretty indescribable, but fans of bands like Chumbawamba (not a comparison, mind you) will probably groove to the Hermans. Really disappointing to find out they were in town after the fact. -Royce
(Project A Bomb PO Box 4233, Industrial Station, St. Paul, MN 55104)

DOG STAR
"Slut Rock" 7-inch E.P.
Brown/clear vinyl. Best new band of 1993. Distortion is music to my jaded ears. The dual/bass approach is quite affecting and Benett's voice is like the second coming of a young banshee by the name of Sinaed with quite a bit of lysergic damage interwinded. The distorto-production is fucking def and likely to wake hospitalized coma patients out of their stupors. "Sweet Pea" is a slow, droning, yet exciting side long 33 1/3 epic for those on a DMT trip. Swallow this. - Cake
(WIN Records POB. 26811 L.A., CA. 90026)

DOG-FACED HERMANS
"Hum Of Life" CD
Holland seems to be the "country of anarchists" so far in the 1990's. The Dog-Faced Hermans, like the Ex, are hard-core anarchists singing songs about world-wide government oppression. "Love Split With Blood" has an amazing horn section `attacking' at will. "Wings" has a sort of semi-evangelist/satire singing style to it. The percussion heavy "White Indians" is an attack on most cultures' attempted liquidation of the Indian population. The wavy, freakish "Peace Warriors" finishes the album out with a ska/CRASS feel. Awesome. - Cake
(Project A Bomb POB.4233, Industrial Station, St.Paul, MN. 55104)

DOO RAG
"Chuncked and Muddled" Tape Release
Great Childish-sounding roots rock. Down and dirty from Tucson this comes highly recommended by me and Bill at Westworld. —Shane
(Band Contact: PO Box 207, Tucson, Azx. 85702 (602) 622-7048)

DOOM
"Live In Japan" E.P.
This is a live recording from their tour of Japan. The sound quality is decent, but verges on mud, but live recordings tend to be that way. At least this one is alot better sounding and cheaper than the "Multinationals..." live bootleg 7"E.P.. Eight songs in all. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

DOWNS FAMILY
"Self-titled" Cassette Release
Wild almost traditional Irish music played by drunks who frequent punk rock clubs — pretty cool shit. — Shane
(Sorry— lost the contact address cuz it wasn't on the tape itself)

DREAMS MADE FLESH
"P.K. Dick" 7-inch
Dreams Made Flesh sound like Tom Verlaine of Television fronting a Rudimentary Peni-influenced Pixies. "P.K. Dick" is about the author Philip K. Dick (who wrote the classic novel "Why Do Androids Dream Of Electric Sheep" which was turned into the cult film "Bladerunner in 1982.) and "Jerry" is about the leader of the Grateful Dead. Good record. - Cake
(Interplanet Records 5 Dale Court Stoneham, MA. 02180)

DRIVIN' N CRYIN'
"Smoke" CD
Let me see - the fifth album from Georgia's Drivin' N Cryin' is quite a rockin' affair. Take Led Zep, add a bit of '87-era Cult, a sprinkle of Lynyrd Skynyrd and you've got what is being marketed as "alternative" to Sassy-aged college radio ears. It's quite a good and tight album actually with some great tracks ("Patron Lady Beautiful" & "1000 Swings"). So, where's that joint? - Cake
(Island Records)

DYSLEXIC APACHES
"No,I'm Not Really Hungry" CD
Goofy rock — or at least zany. —Shane
(Modern Fork, PO Box 644, Tinley Park, Il. 60477)

EARWIG
"Dinosaur Song" 7"
Pretty good Sebadoh/Dinosaur influenced pop out of Ohio. Just a pinch too much "rock & roll" feeling, which kind of bugged, but overall these two songs (one live) came out pretty well. If I lived in Ohio I would even go see them, but I don't, thank god. -Royce
(Lizard Family Music 214 N. Virginia Lee Rd., Columbus, Ohio 43209)

EGGS
"Jade Tree EP" 7"
Three songs by the ever fabulous Eggs on neat-o colored vinyl (19 different colors!) "Sexual Tension", the A-side, is a departure from Eggs previous material, being very slow, mellow, and breathy, with Beaujon's whispered angst hitting home. Sad, but only too true. "In State" on the B-side is more typical Eggs(a far from typical band) but still pretty mellow, and with a flute. Great pop. "Fever" is a cover of a song Peggy Lee made famous, but they make it into prime Eggs action. Teenbeat's best band. The Eggs just may be pop music's salvation, so get with the program already. - Royce
(Jade Tree 2310 Kennwynn Rd., Wilmington, DE 19810)

EINSTURZENDE NEUBAUTEN
"Interim" CD-5
This is an E.P. of all new tracks and an extension of sorts to their latest album ("Tabula Rasa" which was reviewed last issue) and includes "The Interim Lovers", "Salamandrina", "3 Thoughts", "Ring My Bell" and "Rausch/Die Interimsliebenden." I saw them on tour and they just blew me away - to use and old cliche'. Blixa still wails like a banshee, too. - Cake
(Mute/Elektra Records)

EL VEZ
"The Greatest Hits of El Vez" CD
What can be said about the Mexican Elvis?! "Esta bien, Mamacita!!!" Yes, El Vez covers Elvis classics (and others too!) with his own set of Spanish and English lyrics and rocks his way into your heart. This is the damn best party disk of the year, a fun and frolicking adventure into the absurd that you can sing along and gyrate to. - Al
(SFTRI)

EMPIRISMO
"Explotados Y Burlados" E.P.
Another limited pressing (100 pressed-due to being poor) follow-up to last years "Esto Es Siempre" E.P...They are one of recent batch of bands that have formed to express their feelings and political sentiments to the ever-growing Hispanic-based scenes. Yes, they sing in Spanish, but if you have even the most rudimentary comprehension of Spanish you will be able to figure out their lyrics. The music is raw and primal, and has a hint of Crass in their sound. These were primarily sold at the Boyle Heights gig they did with Chaos U.K...Another fine DIY release...It's so DIY that they even packaged it in a hand-glued and folded gate-fold cover! - Katz
(Estajanovismo - L.A., CA.)

ENGINE KID
"Self-titled" 7"
Sounds like an actual kid(child) singing. Weird. — Shane
(C/Z)

ENTOMBED
"Hollowman" CD
Gee, what happened? Only two tracks out of six are heavy on the speed, "Serpent Speech" with its suped up Motorhead sound and the reign in blood era Slayer-ish overdriven "Bonehouse." None of the other tracks are bad and the narrative "Wolverine Blues" is actually pretty cool but this is a bit cleaner to say least and not the overramped raunched vocal aggro stuff I'd come to groove on so much. Sure hope they aren't aiming toward some eventual bland MOR metal golden ring. - POOKIE
(Earache/Relativity)

EUGENE CHADBOURNE AND EVAN JOHNS
"Terror Has Some Strange Kinfolks" 12 " LP
If I tell you the first track is called "Achey-Rakey Heart" you ought to know everything you need to know about this record — Eugene is the crazed rakemaster and Evan Johns is the bluesman that keeps this record from being just another of the zillions of Chadbourne records that abuse and amuse —this collaboration does that stuff —but it is also impressive as a document of how musical genii can twist existing musical forms around their fingers when they want. Recommended. — Shane
(Alternative Tentacles)

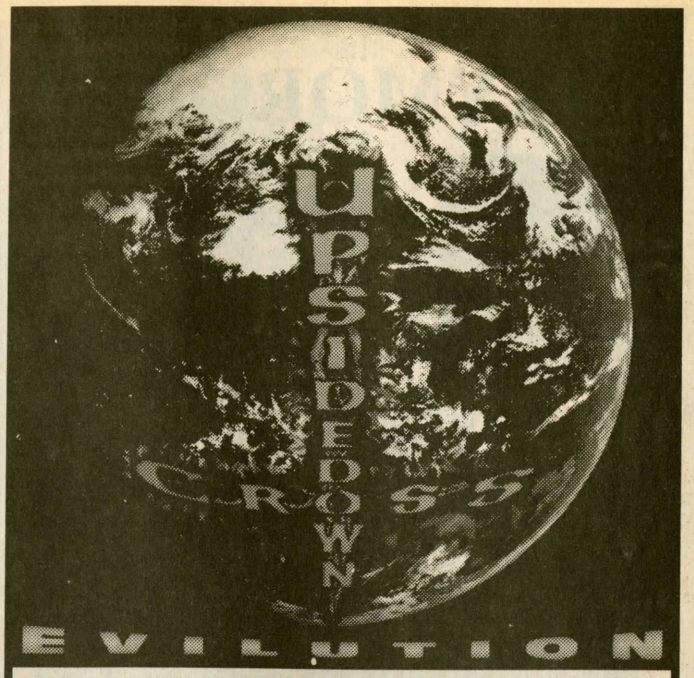
EVAN JOHNS AND THE H BOMBS
"Rollin' Through The Night" CD
Well, if you realy want to know what I think, I'll tell you. This is the absolute best thing this washed-up label has released in years. Lets be fair, Fresh Fruit will go down in the books, Plastic Surgery... an unmatched masterpiece. And although I cant stand that sniveling, wet rat, East Bay Ray's solo 7" fuckin' rules. Yet sadly enough not much else on this label has passed the test of time... that is except for this amazing album which has just been re-isued on CD. Simply the coolest rock n roll/rock a billy of our times. This will probably remain with me till I go deaf. And I said that the first time I heard this too... so fuck you. - Krk
(Alternative ... whatever)

EXIT 13
"Green Is Good" LP
It's more of that "chew on gravel" grindcore from these guys again. They've been at it for quite awhile, too. Musically, it's a wash of distorted noise and grind, but lyrically the themes seem to be the ecology and personal politics. They don't always stay in fifth gear, in that they do bring things to a painful crawl and they even end the album with randomly sampled noises. - Katz
(Ecocentric, POB 572, 56005 Koblenz, Germany)

FACTS ABOUT RATS
"I Don't Wanna Get Involved with You" 7 "
3 songs on the very cool Stanton Park label — recommended. —Shane
(Stanton Park Band Contact: 14 Savin Hill Ct., Dorchester, Ma. 02125)

FALL
"Why are people grudgeful?" CD
Three tracks from their new LP "The Infotainment Scan." The title track, "Glam Racket," and "Lost In Music." The only non-Lp track being the weak "The Re-Mixer," a danced-up song. As the only original here, it hardly makes getting this EP worthwhile. My suggestion is to save up for their solid new LP instead. -Royce
(Matador/Atlantic)

FALL
"The Infotainment Scan" CD
It's about time the Fall's LPs were issued domestically again. At least two appeared in England since "Extricate", but they were never issued here. Well, the Fall are back, stripped of some of their dead weight and sleeker than ever. This album is quite possibly the best they've done in many years. Solid song-writing,



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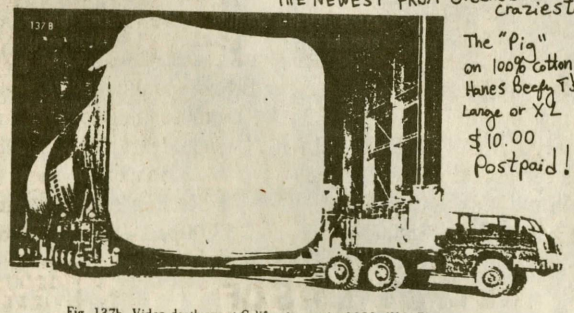

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Fig. 137b. Video death-ray at California test site,1952. [USAF]

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abrasive in all the right ways at all the right times, and with Mark E Smith's distinctive vocal styling on top of it all-ah. Always with Smith's wry, sarcastic, and ironic statements on a plethora of subjects. Worry not, all the Fall trademarks are intact, even if this effort is more accessible and pop oriented, in a good way, as opposed to some mid-period Fall that was trying way too hard to appeal to the mainstream. Hopefully this album will be the one to get them the recognition and credit they deserve after being one of punk's longest lasting and least compromising bands. -Royce
(Matador/Atlantic)

FALL
"Kimble" CD EP
One of the Peel Sessions , this one has the title song from a January '92 session and 3 other songs ,one from '83 and two from '85. Don't know why all of this new release couldn't have been from the most recent session but on the other hand when they quote Peel himself on the insert saying The Fall still set the standard by which all bands must be measured I almost agree with him — they definitely have one of the most consistent body of work of any group I can think of _ so once again another highly recommended disc by The Fall—Shane
(Strange Fruit / Dutch East India)

FAME NEGHRA
"Benvidos A Famelandia" E.P.
From N.W. Spain comes Fame Neghra, who cranks out four Finnish-style thrash tunes. A Terveet Kadet influence can be heard throughout their songs. Though, the songs are in Spanish, it's clear that the subject matter is socio-political. Comes with Aninfo booklet. - Katz
(Treboada, Aptdo. 259, Compostela, Spain)

FAMOUS TEA
"Too Fat To Run" LP
Hold on people for possibly the worst review in the history of the universe. A one joke-joke band where the joke's on them cus any dorky thirteen year old could've written the dullard frat boy genitol (mostly female)/anal lyrics and cus they wasted their testor's glue sniff money on putting this out instead of on that inflatable candy doll they'd been eyen'. Add all that and less to some rather pedestrian Southern California punk with a goon who wet dreams of being Eddie Van Halen and you've got the poster children for Pro-choice. You gorks ever have flashbacks to when you were a fetus in the womb and this strange wire object kept clawing at your head? They were trying to abort you!! Hey, Thom, snag the extra copy, I'm sure you'll find it as "inspired" as I did. - POOKIE
(POB 6681, Huntington Beach, CA. 92615)

FEAR OF GOD
"Pneumatic Slaughter" E.P.
Not to be confused with the local shit-metal band of the same name, this is the original Fear Of God! This is the notorious Swiss band that was one of the early creators of what is now known as "Grind-core"/"Noise-core." This is the live E.P. I've heard rumours about for some time...and after much delays it is finally out. Eleven wild and tight bursts of thrash-noise, tearing eardrums and lymph nodes, sounding even better than their studio releases. The energy out put is frightening...enough to light up a small city. This is another post-mortem release. -Katz
(Atrocious Records, POB 411268, L.A., CA. 90041.)

FEEDBACK RECYCLING
E.P.
Four scarifying death-grind tunes to peel paint off the walls. But, there is one difference here... the lyrics. Instead of the lyrics dealing with "Burning In Hell" or generic "Satan", or whatever, they go into topics such as male-dominated culture, religion and industrial contamination. I guess you can compare them to Agathocles. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

FELLS
"Easy Rider" 7 "
Yet another boss group from Tucson — this one here is a fave of Stigliano's over at Black To Comm but they don't seem real popular with some of my friends in bands from the same town —regardless they are one of the best bands from Tucson and their mix of psych and garage is always extremely listenable. This single doesn't have a long freakout on it like the "space girls" single did — but each track shows a band with a fresh style and all the chops. — Shane
(Third World Underground, 1843 N. Kramer, Tucson,Az. 85719)

FESTERING RINYANYONS
"Peaceful Easy Feelin'" 7"
Signature snot powered punk played by three crazy kats who want you to "Off The Pigs!" "Satisfaction Slips Away" is their very loose rendition of an old Stones stand by of a similar name played with so much wild wreckless abandon that it puts most "hard" bands to shame and the vocalists sounds like he's literally screaming his head off. The flip, "Steve Johnson Society," is almost similarly charged with a definate rock a bill feel on parts. If this doesn't register high with moldy ole Jeff "Rock Meter" Bale then he's got his head slung far up his ass saying How do you do to Morrisey's skeletons. - POOKIE
(Bovine POB 2134 Madison, WI. 53701)

FIBULATOR
"Even From Here You Look Big" LP
Nice hand-crafted cover; elaborate packaging. This band reminds me of Waldo The Dog-Faced Boy. Fibulator is a very expressive band with richly textured songs and ideas. You could say that they are the ultimate D.I.Y. band. - Cake
(Electro Motive Records POB 14461 Berkeley, CA. 94701-5461)

FIFTH COLUMN
"All Women Are Bitches" 7-inch
The A-side starts with a question and answer session and then goes off like Babes In Toyland. "Donna", the B-side, is augmented by weird ass keyboard sounds that would have fit in on a Silicon Teens album back in 1979. - Cake
(K Records Box 7154, Olympia, WA. 98507)

FIRE ANTS
"Stripped" CD-5
God forbid! Chad Channing (ex-Nirvana drummer) is now playing for this horrible abomination of a band which sounds alot like Guns `N' Roses. Attitude intact. Fuck this! - Cake
(Dekema Records POB. 2107 Woodinville, WA. 98072)

FLAMING LIPS
"Transmissions From The Satellite Heart (Featuring The Absolute Sounds Of The Flaming Lips)" CD
A **monster** of a record sure to indulge your senses in every which way. The Flaming Lips have been around for quite a while and have, seemingly, throughout their career, made a point to satirize what they have been influenced by. This album is no exception. Pink Floyd (`67-era), Beatles (mid-`60's drug era) and `70's long forgotten one-hit-wonders. Miles above most every other band which considers themselves "alternative" or "underground", the Lips are the Gods of Abstract Nothingness. Awesome. For proof check out "Turn It On," "(Labia In The Sunlight) She Don't Use Jelly" & "Slow*Nerve*Action"(with a great satire of Led Zep's Bonham's drum introduction from "When The Levee Breaks") and thank the Extraterrestrials which brought us here for them. - Cake
(Warner Brothers Records)

FLESHTONES
"Blast Off" CD
It figures these proponents of the "American Beat" would have their 1978 album released by those rockin' Frenchies, who've accepted and revered them for a long time (Remember the IRS "Live In Paris" album? Thought not.). Too bad the original ROIR cassette liner notes aren't included (the cd package is pretty lame), but otherwise the songs are the same. If you dig 'em now, you'll dig 'em then. Expectedly rawer, but not that much of a change; a plus for us who dig these Big Apple Soul Strutters. It's got a cool cover of Suicide's "Rocket U.S.A., and with Alan Vega guesting to boot. -POOCH
(Danceteria/ROIR Europe, 222 Rue Solferino 5900 Lille, France)

FLOOD
"Never/Strange" 7"
This is a "Strange" release indeed. Flood are lazy yet upbeat, silly yet monotone. Almost background yet catchy and interesting. They dont realy sound like anyone, but the better side of mid 80's

Husker Du might be a decent analogy. - Krk
(Flood 1120 Manhattan Ave #3R Brooklyn NY 11222)

FLUF
"Mangravy" CD
It's really weird to hear O sing a whole record - but hey he's not bad. Taking off in a slightly different direction than where he left off in Olive Lawn, O takes Fluf down a more pop rock trail, something like a more DC influenced Big Drill Car. More sincere and catchy with a good deal of memorable hooks and some offbeat, but familiar riffs. This rock out nicely without ever really putting the pedal to the metal. Gotta see 'em live. - Al
(Cargo)

FOR LOVE NOT LISA
7"
90's influenced poppy, punky, grungy, noisy and completely useless. About as clever as every other band on a street corner begging for a major label handout.- Krk
(Theologion 120 Pier Ave. Hermosa Beach Ca 90254)

FORD
"Vicodin" 7-inch
Noise/grunge in the Hole vein. Pretty good, too and...what? They're all women, too (who cares about that sort of sexism!)! Like they do these two totally cool songs and they're from, like, San Francisco and, like, totally kick my ass and Thrashead's, too! - Cake
(Sympathy For The Record Industry)

FORK LIFT
4-song 7" E.P.
A great rocklin' E.P. which reminds me of early `80's LA punk rock. Good songs: "PPS", "Mailman", "Untitled" & "BathroomSong." No pretensions are foreseen by me. - Cake
(Vandal Children Records POB 260805 Hartford, CT. 06126-0805)

FRESH AMERICAN LAMB
"Vice Grip" 7"
Red vinyl. Fuzz-saw guitars and pseudo-tribal drumming appeal to me greatly and, thus, this is so. Great "What's Happening" sleeve. The singer, Ray, reminds me of Pete Stahl. Good fucking grooves on this one. $3.50 ppd. to: Peter Taylor. - Cake
(Volvolo Records 8855 Lilienthal Ave, LA, CA. 90045)

FRUITCAKE
7"
Ex-Drunks With Guns bassist, Mike DeLeon, continues the noise thing, of his earlier bands, but adds more weirdness with a twist of Buttholes to give it some extra creepiness. The instrumental on side-B, called "Moanin' The Blues", is a really creepy one. - Katz
(Pit's Bull, Bowy, St. Rochuslaan 1/B-8500, Kortrijk, Belgium.)

FUGAZI
"In On The Kill Taker" CD
Well, in the final analysis, "Steady Diet..." did not knock my socks off as did "Repeater." This disk is anxiously awaited. Not that I'm ready yet to critique such an important release, but so far my thumbs are a very affirmative UP! The pace is definitely up, the production is down - at least you get a rawer, more urgent feel, but the sound is just breath taking. All the building and climactic release of great Fugazi songs of days gone by. Yes, my first impression is a good one. Heavy shit. - Al
(Dischord 3819 Beecher St. Washington DC 20007)

FUZZ
"Self-titled" Cassette Release
Given to me by Bill at Westworld obviously he considers these guys one of Tucson's best. They're featured on his recent comp as well. They list Fugazi near the top of their inspirations list but I didn't think they sounded like them — more like the band's in LA's post-industrial shit like Tool — but I guess this is a pure guitar band and maybe I wasn't listening close enough. —Shane
(Band Contact: PO Box 13546, Tucson, Az. 85732)

G-ANX
"Out Of Reach" 7" E.P.
More intense thrash from this Swedish outfit. They return with two thrashers and two mid-tempo tunes. The fast stuff kicks butt and the slower ones grind. They even take a dip into the post-punk and metal pool, with their closing track, "In Harmony," which still is a cool track, and helps diversify their sound. A CD to come! - Katz
(Sound Pollution Records, POB 17742, Covington, KY. 41017.)

GARY CELEBRITY
"Diary of A Monster" CD
I really loved Gary's old band Celebrity Skin, they had a great sense of humor and could do pop songs like nobody else. Gary opens this CD with "Celluloid Heroes" (the old Kinks classic) but instead of coming off inspirational like Celebrity Skin did with covers like "SOS," this comes off cheesy and tired. I appreciate his smooth arrangement and great voice, and the fact that he played all of the instruments on this - but do we really need more 70's throw back? Imagine what he could do with all that talent! Anyway, the rest of the CD pretty much follows what I suppose Celebrity Skin would have been doing - he even covers "Golden Boys" for some reason. Good, but dated. - Al
(Triple X)

GG ALLIN AND THE SOUTHERN BAPTSITS
"Look Into My Eyes And Hate Me" 7-inch
Red Vinyl. The A-side is quite a catchy number by the most depraved and decadent punk of all. The B-side is noise/GG Allin speak for all to hear. - Cake
(Railroad POB. 54325 Atlanta, GA. 30308-0325)

GHOSTSHIRTS
"Here Is A Compass" 7"
Mellow college-Kramer-produced-me-rock that came out rather like everything Kramer produces. Does everything Kramer touches turn to shit, or did it all start out there? I don't know, but maybe he should pick his jobs a little more carefully. Weak and wimpy. It just doesn't get much weaker than Ghostshirts. - Royce
(Cypher 299 3rd Ave. #2, Brooklyn, NY 11215)

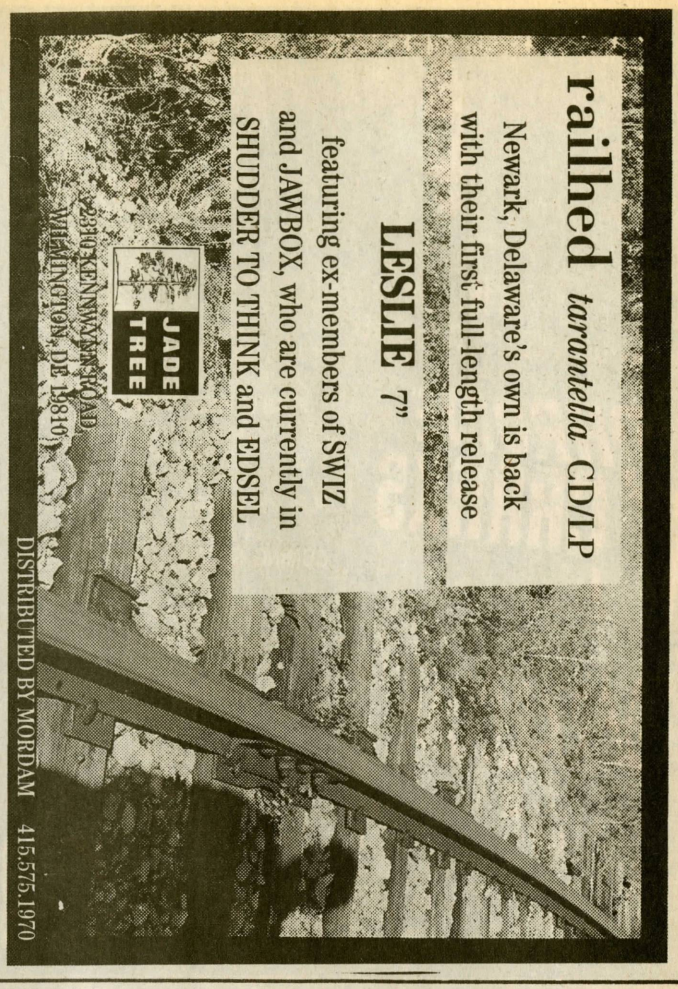
GIANT SAND
"Center Of The Universe" CD
I mostly cannot stand countrish underground stuff, but Giant Sand's album is the cat's meow. With 60's organ and back-up singing by Susan Cowsill and Vicki Peterson really make the album standout, whereas their past material left much to be desired. Listen to: "Seeded," "Center Of The Universe," "Sonic Drive In" and more. Not bad. - Cake
(Restless Records POB 6420 Hollywood, CA. 90028)

GIGANTOR
"Mr Blue Sky" 7"
Sorry to say, it's very rock, bordering on metal, and it annoys the shit out of me. And they did such a nice job on the sleeve too, only for it to end up a frisbee. - Royce
(Lost & Found Records Im Moore 8, 3000 Hannover 1, Germany)

GIRLS AGAINST BOYS
"Self-titled" 7"
Dontcha think they coulda left this bandname behind for scavenging riot grrls? Good tuneage though. — Shane
(Touch and Go)

GO-DEVILS
"Godawful" CD
Another band proving that Falling James was right when he told me how cool the Atlanta scene appeared to be when he toured through there. — The Go-Devils rip it up on this disc — yet another great white hope in the punk sweepstakes — I mean the buzz is on The New Bomb Turks right now — and don't get me wrong — they are great— but so are these guys — and anyone who continues to maintain that that the majority of releases these days are crap has really got therir head buried — cuz for whatever reason it seems to me the amount of cool shit happening worldwide is almost countless .— Shane
(Alien Records, PO Box 5296, Atlanta,Ga. 30307 9404)315-5064)

GOGOS
"Punk Tarts" Double 7"
Oh my God, does this bring back memories. This



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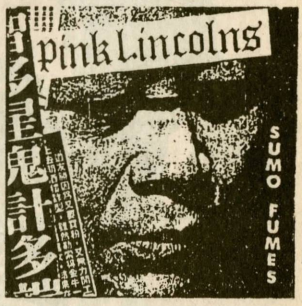

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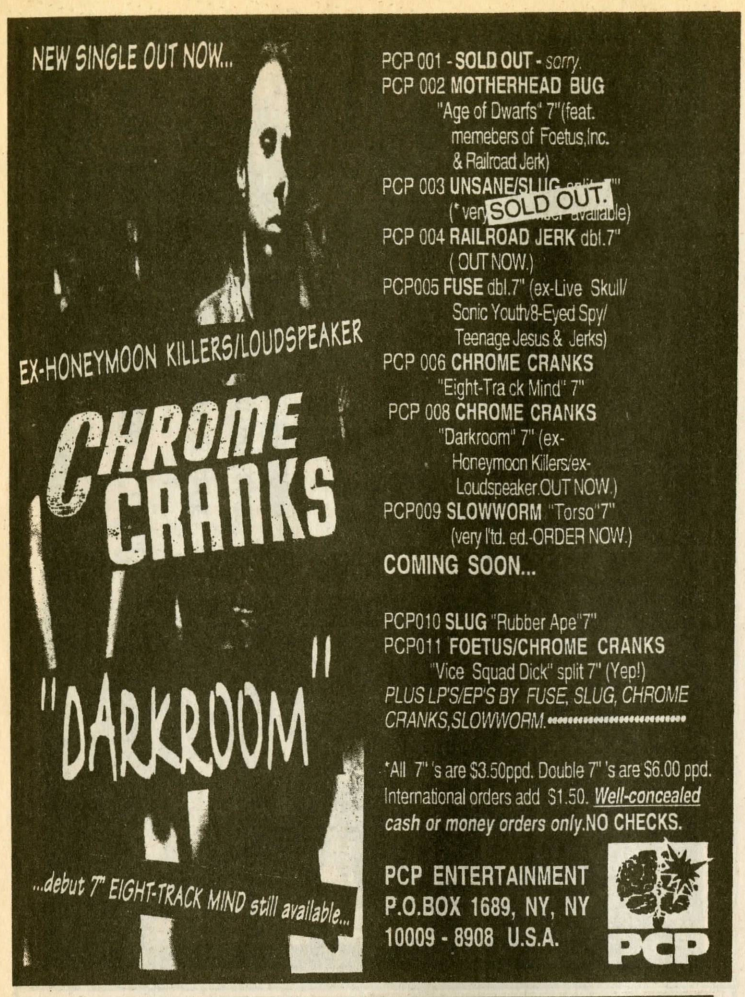

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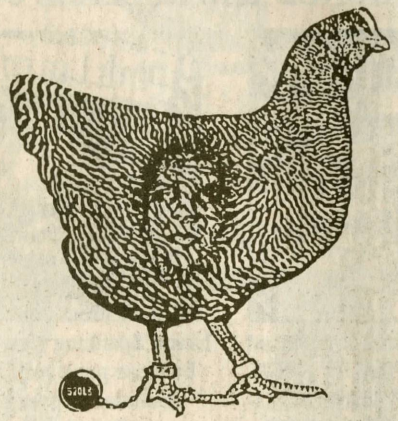

Three days after Andre's death a French farmer noticed a mysterious pattern which closely resembled the deceased Giant forming in the feathers of one of his chickens. Accompanying the unnatural growth was an unexplained case of gigantism.

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rather dull live recording showcases the Gogos pretty early on and reminds me a lot of the fucking Red Aunts!!! The funny thing here is the Gogos dissing LA Times Rock critic Robert Hilburn in the song "Robert Hilburn" but months later would be kissing his ass! Pretty cool collectors item. - Al
(Bootleg)

GORILLA

"Deal With It" CD
Remember the Stranglers, the UK's Kings of keyboard/punk power? Gorilla are the US's equivalent of the said now departed Hugh Cornwell-led five piece. In songs such as "Strange Daze," "This Shot's For You," "Untrue," & "Zero Street," the garagey/keyboard combo bring back the feeling of deja vu once again. It's all, of course, for fun and games, but what else are you gonna do? Listen to Rick Wakeman? - Cake
(Thrill Jockey POB 1527 Peter Stuyvesant Station, NY, NY. 10009)

GRAVEL

"Break-A-Bone" CD
This ain't a bad band. In fact, they rock with a great zest and energy and aren't even a garage band even though they're on such a label. On songs such as "Bucket of Blood", "As For Tommorrow" and "Stone Yard", the vocalist resembles the certain singer of a well renowned band but the attack is pure '70's rock meets '90's punk rock. I know that the '70's label has been cliched to death but the album is definitely a good addition to your music library. - Cake
(Estrus Records)

GRAVEL

"Yesterday" 7-inch
Like their new album (also reviewed), this single continues Gravel's slow take over of the U.S. independent rock world. -Cake
(K Records Box 7154, Olympia, WA. 98507)

GRAVEL

"Yesterday"/"In Your Eye" 7"
Two mid-tempo tunes that make me feel as though I'm brought into a one-on-one conversation. In "Yesterday," the singer wonders why his significant other's changed. On the flip, he says the answer's in her (his?) eyes. So, I guess their working something out forms the basis for the next single. Nice J. Thunders riffs throughout "Eye," while the music of "Yesterday" conjures up early R.E.M.. My cat purred, shed, mewed, and licked herself to this, so I guess she likes it also. -Pooch
(K - Box 7154, Olympia, WA. 98507)

GREEN

"The Pop Tarts" CD
Green are the band which put out that infamous "REM" single in 1989 as a `payback' for REM calling their album "Green." Ha! Ha! Well, this new album is quite insane and full of many influences. "Long Distance Telephone" could have come off the `lost' third New York Dolls album. "Skirt Choser" could be an outtake from Lou Reed's "Transformer" album. The word(s) for this is/are NEW YORK. - Cake
(Futurist Records, Inc. 6 Greene St, NY, NY. 10013)

GREENFISH

"Hang On!" Cassette
This album sounds like Buzzcocks meet Booker T & The MG's! Terrific 60's garage pop-punk riffs with driving, Hammond organ-fueled melodies. This one's been burning up my car stereo lately.- Martin Banner
(Sylvain Clement: 27 Village de l'Abbaye 35160 Breteil, France)

GRIFTERS

"One Sock Missing" LP
Grifters hit ya all with a Superchunk/Pussy Galore-type attack which makes ya reel into a wall at 90 m.p.h. "She Blows Blasts Of Static" and "Teenage Jesus" have that abrasive/melodic quality that we all love to hate. Their use of the harmonica on "Tupelo Moan" has a Bob Dylan-satire feel to it. "I Arise", the `bonus' track, sounds like a carousel on bad acid. It's quite fucked-up. - Cake
(Shangri-La Records 1916 Madison Ave, Memphis, TN. 38104)

GROTUS

"Slow Motion Apocalypse" LP
Lots of cut-ups/noise montage celebration and semi-metal/industrial attack abound on Grotus' second full-length album. "Complications" is the watery track of `93. So far in 1993, it has the best album sleeve approach. Lars is quite funny in his singing style, but is so damn original that he leaves you dumbfounded. Listen to the title track as well and enjoy life. -Cake
(Alternative Tentacles POB. 419092 S.F., CA. 94141)

HAIL/SNAIL

"Thirsting For More" 7"
Don't know if this is two bands or one? In any case it's mellow, with fey female vocals over some ethereal-like sounds. Like listening to Mecca Normal in an Indian restaurant. Sound exciting? If it does then this's for you. - Royce
(Funky Mushroom Records PO Box 100270, Brooklyn, NY 11210)

HASKELLS

"Self-titled" Demo Tape
These guys are locals. Ed Perry saw 'em at The Bohemian Cafe and thought they were pretty decent. They're looking for booking around town. — Shane
(Band contact: Mark Sogomian, 7356 Rio Hondo Dr., Downey, Ca. 90241 (310) 928-2059)

HATED PRINCIPLES

"ex-termination" 7" EP
Flipside's very own Katz with his thrash band that has been around over a decade now. Every once in awhile he'll whip out a release to have something to use to trade for the many great thrash releases still coming out allover the world — Katz has the most impressive collection of any of us here at Flipside — and virtually all of them in the noisy thrash genre — so it figures how effortlessly it is for Katz to make a good record in this genre — if you still love thrash this is highly recommended — Shane
(Gothic Gospel, 3452 Cattaraugus Ave., Culver City, 90Z32-7432)

HAWKWIND

"Lord Of Light" CD
Another Hawkwind repackage, of sorts. This one compiles a bunch of out takes and single mixes along with some stuff that you might not even consider Hawkwind. "The Right Stuff" and "Ejection" both do not have Dave Brock in the band (even though he produced it) and is in fact Captain Lockheed and the Starfighters, so why do they call it Hawkwind here? Even more puzzling is the inclusion of a Nick Turner tune "The Weighing of the Heart and Negative Confession" (a slightly different version than the one of his "Sphynx" album) that contain no Dave Brock, but instead members of Pressure Hed and Helios Creed! What a great combination - but Jesus guys, this isn't Hawkwind. Anyway, "Lord of Light" (the song) just rules as much as it did eons ago. "Seven By Seven" ("Silver Machine" flipside), "Paradox" and "You'd Better Believe It" ("Space Ritual" out takes) are all Hawkwind classics, so you know this is a good jam even if this CD is a bit short and stretches the good Hawkwind name quite a bit. - Al
(Cleopatra 8726 S. Sepulveda #D82, Los Angeles CA 90045)

HEARSE

"Self-titled" Cassette Release
Good noisy shit. — Shane
(Contact: Newark Music Exchange, PO Box 363, Vauxhall,N.J. 07088)

HEATMISER

"Dead Air" CD
To give you an idea of the backlogs and procratinations that go on around here — well he said sheepisjly — I had the advance cassette of this but fell behind on interviewing tapes and thus this music didn't get reviewed until now. When ZipGun were in town the drummer told me these guys were the best band in Portland. Based on this release I can't agree —not that this is bad or anything —actually it is quite good and like Nirvana the songs are mostly pretty good — but they're also like Nirvana in that they straddle that mainsteam and just don't sound intemse enough to be a personal fave of mine. — Shane
(Frontier)

HEAVENS TO BETSY

"These Monsters Are Real" 7"
Surprisingly, Heavens To Betsy can make a pretty good pop tune. Surprising because they're only a two-

piece band! Obviously then, it's a bit sparse at times, but they do the minimal thing pretty well. Fans of other groups on Kill Rock Stars and bands like Mecca Normal, Lois, or Spinanes will love this. Recorded (produced?) by Tim Green and Molly Neuman. - Royce
(Kill Rock Stars 120 NE State #418, Olympia, WA 98501)

HELLKRUSHER
"Dying For Who" E.P.
More blistering Discharge-damage here... This contains two studio tracks and three live ones. They do the full blown Discharge thing, especially the title track, where you can't get any farther than that... It's fast as fuck, and the lyrics are in the Discharge-haiku form. The live side sounds great, especially since nothing sounds thin at all. Wait! What's this? The track titled "Hellkrusher"... The music sounds very familiar... I know I've heard it before... I know! It's the song "Mannequin", by Channel Three! Even with all the crust and distortion they cannot hide this from an old punker like me... They probably figured that noone will know who Channel Three are, so they fingered a killer tune. - Katz
(Tribal War, P.O. Box 20012, Tompkins Sq. Sta., NY, NY 10009.)

HELLNATION
"Colonized" LP
Just when you thought Crossed Out knocked you on your ass, here comes Hellnation to keep pounding, the 'ol boot to the head. If a police-beating was music this is what it would feel and sound like. Yes, it's that brutal...It's power-thrash in the same calibre as Assuck, Crossed Out and Blurr bands from Sweden. This new release leave nothing standing in their wake. - Katz
(Sound Pollution Records, POB 17742, Covington, KY. 41017.)

HEMI
CD
I dont get it. This just sounds like generic post-punk rock. Plain, guitar damaged and uneventfull. Im beggining to get realannoyed with these kids. - Krk
(Big Money Inc.)

HERESY
"Live At Leeds" E.P.
This here disk is a one-sided "Live" record from their final gig before calling it quits. The other side has an amusing etching of the band. Because it is a live recording, it has that extra-raspy sound (as if they sounded any better in the studio...) Three blasts of chaos for your listening displeasure...Play loud and annoy your neighbors. - Katz
(Open Records, POB 482, Paoli, PA. 19301.)

HIDEOUS MANGLEUS
"Unearthing Grandma's Grave" E.P.
What we have here is a Penn-state gore-core band. They are more like early Napalm Death than the kings of gore, Carcass. There's only five songs here, but more would of been a whole lot better. Fortunately, they are nowhere close to becoming death-metal. - Katz
(Ecocentric, POB 572, 56005 Koblenz, Germany)

HOLE
"Beautiful Son" CD-5
Finally, after almost two years of waiting a new Hole single has been released. "Beautiful Son", "20 Years In The Dakota" and "Old Age" are the new tracks by the new lineup of Hole. The material on this single is quite different from the stuff which emerged on "Pretty On The Inside" which was their first album. In fact, this single has just reached the top of the independent charts in England as I type this. The songs are definitely poppier and are quite powerful thanks to the aggressive vocals and lyrics of Courtney Love. A definite classic. - Cake
(City Slang Import)

HOLY ROLLERS
"Watching The Grass Grow" 7"
Holy Rollers always manage to, seemingly effortlessly, make some of the coolest chunky guitar songs, always with subtle hooks that once worked into your mind, stay there. Two guitar attack and some great bass-playing form the backbone of the two fine songs here. Anyone who says Dischord bands sound alike, must not have been listening to the Holy Rollers. And they outdid themselves this time on the beautiful sleeve. Highly recommended. - Royce
(Dischord)

HORNS
"The Bunny Ritual" 7-inch E.P.
This is more grindcore with completely buried vocals. The insanity includes: On side eight - "Anarchaic Varnish", "Jesus Fuck", "Door Weed", "To Spear His Majesty", "Cruet Set", "Double Helix", "Peppercorn Labia" and "Whirling Dervishes." Side thirteen has "Tobbacco and Milk." Funny as fuck and they're from Ohio. - Cake
(Psycho Mania 4 Fenton St. Alloa FK10 2DT Scotland)

HORSEY
7"
Slow and sludgy punk rock that slogs at a slothenly pace with twists and turns everywhere. That gives it that Buttholes feel to it. There's only two songs here but a full E.P. could of helped show us their sound more effectively. - Katz
(Smelly 1138 A Valencia, San Francisco, CA. 94110)

HOUSE OF LARGE SIZES
"Self-titled" CD EP
5 songs on what might be the group's last release on Westworld — the irony being that as the band was giving me the Ep I was telling them I didn't think a major label would or could soften their sound — yet upon listening to their latest it does seem like they've figured out ways in the studio of bringing out the catchiness or poppiness while downplaying the heaviness — because live HOLS are pretty much unrelentingly heavy if only for the way each song is anchored by bass playing that would do Lemmy proud which is another ironic thing about this band —cuz the bassist looks like the girl next door — not the grebo ruffian she sounds like. This band has paid their dues and this Ep proves they have the songs to withstand some polishing —so let's call this recommended. — Shane
(Westworld/ Musical Tragedies)

HUMP
"Humptruck" 7-inch E.P.
Lumberjacks with a four track and a simian fascination of bands such as either Unholy Swill or the Dwarves or both. Total P.C. for the degenerate `Tube Bar' mentality. The other songs are "Low Pile Carpet and "Let Me Tell You About White Chicks" and are great to listen to after being exposed to "Wrestlers For Christ" on the deadly tube. - Cake
(Scratch Records 317 A Cambie St. Vancouver, BC. Canada V6B 2N4)

HUMPERS
"Positively Sick On 4th Street" CD
Go! Right now. Pick your lazy fuckin' ass up and find this yesterday. All the anticipation and high expectations have been fulfilled by the toughest rock n'roll fist-fight to be laid down on disc since the Heartbreakers' classic "L.A.M.F." or the Dead Boys' "Young, Loud, and Snotty" and if those titles stump ya', we have some serious talkin' to do, junior. Groove to the hate vibration of modern classics like "Murder City Revolution." (I think I need a little...rehabilitation, I think I need a little...REV-O-LU-TION!!!) How about "Up Yer Heart"? (dig-"You better do what your mama say, you ain't going nowhere anyway, now you know where I'm comin' from, I'm on a mission to make you cuuummmm!") It doesn't get any better than this. Pawn shops should be bracing for an onslaught of half-assed rockers cashin' in their geetars, heads hung in shame after slappin' this on their mommy's stereo and realizing they're about 5 gonads shy ofever touching even one of these songs on their best day. If you can find me a more scorching rock n' roll guitar player out there than Jeff Fieldhouse I'll be a drunk monkey's uncle, but most likely you're just full of shit. Who do I have to blow around here to get these guys the Flipside cover they deserve? I mean, I know we'll all be raving about some of the more recent "important" cover darlings for decades (anybody remember Hole?), but the Humpers are nothing short of the living embodiment I thought this rag was all about. Steal a stamp and address all such demands to Al's attention. Are you alive out there, for chrissakes!?!- Martin McMartin
(Sympathy for the Record Industry, 4901 Virginia Ave., Long Beach, CA 90241)

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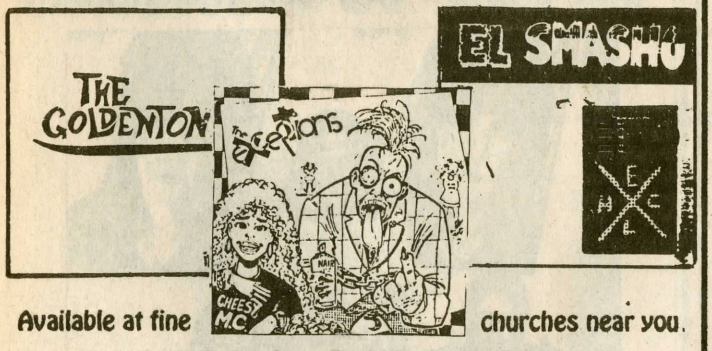

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HUMPERS
"Positively Sick On 4th St." CD
What does this album title evoke? Well if you're an old codger like me it makes me think of the classicism of The Rolling Stones and Bob Dylan. If there is any justice in this world then someday The Humpers will have the reknown of acts of that stature — They're that good — I don't think it is too early to call it — definitely the CD of '93 — Shane
(Sympathy For the Record Industry)

ICEBURN
"Hephaestus" CD
I remember this one time Al and I went to go see Youth of Today at Fenders, few years ago. I guess its safe to say we were a little drunk. Y of T had just finished playing and we had decided we wanted to meet and talk to the highly respected bald one. So we patiently waited in line w/ little kids getting autographs and trading vegan recipes. Our turn finaly came and all we could do was sing "Hare Krishna", ya know that Husker Du song... " Hare Krishna walking down the street, touch me with your lotus feet...". We thought it was a fun thing to do. One of us on each side of him screaming at the top of our little lungs. - Krk
(Revelation)

ICKY BOYFRIENDS
"I'm Not Fascinating" LP
Icky Boyfriends can't play their instruments nor can they even sing and, being badly recorded with inane lyrics, they have produced the most disposable album of the year. Bar None. - Cake
(Past It Records POB 426050 S.F., CA. 94142)

ID
7-inch E.P.
Crunchy mid-tempo thrash, on close inspection, have a kinda Scandavanian feel to their sound...Kazjurol and KTMK are two that come to mind at first listen, and a bit of Armia (who happened to produce this for them...). The second track on the B-side differ much from the other five songs, in that it sounds more akin to what I've heard come out of Iceland, with its jazzy sound. Aquality production and a quality release, from one of Poland's new indie punk labels. - Katz
(Flabby Records, Poland.)

INCH
"Oxidizer" 7"
Red/brown vinyl. We've all heard this before. The songs have anthemn appeal and the singer sounds likes James Hetfield of Metallica. - Cake
(Redemption Records POB. 3244, Omaha, NE. 68103-0244)

INSANIA
"Vertigo" E.P.
Here's more independently produced punk rock from the former Eastern Bloc. Here you have some mid-tempo hard core, with a touch of post-punk to give it a feeling of gloom. It reminds me of bands prior to 1984. - Katz
(Malarie Records, Ropice 281, 739 56 Trinec 6, Czech Rep.)

INSTIGATORS
"Vision On" Cassette
This comes with issue #5 of Vision On Fanzine. It's also limited to 2000 copies. This six song cassette is a posiumous release of this long-running English band. When they first started over a decade ago, they were always compared to the Sub-Humans, but have quickly evolved with their own sound that other bands began to copy. These six tunes were recorded for this tape release and if there was great demand for them maybe they might be rereleased on vinyl. These six songs are really good. We shall miss them. -Katz
(Vision On, 27 Springbank Croft, Holmfirth, W. Yorks, HD7 1LW, UK)

INTERMIX
"Phaze Two" CD
As a side project of Front Line Assembly main men Bill Leeb and Rhys Fulber, the outcome is not all that surprising. This stuff is great as an electronic house danse soundtrack, instrumental cuts that beep, throb and plunk down some hypnotic rhythms - a far cry from Front Line's more brutal techno assault. Background music for sure, but I do like the hi tech meanderings. - Al
(Third Mind Records/Roadrunner)

ITA-ROH
"Previous Sound Sheet of First Album Sale" 7-inch E.P.
Ita-Roh are a jazzy King Crimson progressive-type band from Japan with a sometime new wave singer fronting the band. They're pretty bizarre in what they do and would definitely appeal to everyone who's willing to experiment and aren't afraid of criticism. - Cake
(Bloody Butterfly Toshimayubinkyoku-Dome, 3-18-1 Higashiikebukro, Toshimaku Tokyo, Japan 170)

JACKONUTS
"Weird Bath" 7-inch
Progressive semi-instrumental which sounds like Rush on the A-side. The B-side is more like a generic rock song. Boring. -Cake
(Reservation Records POB 7374 Athens, GA. 30604)

JASMINE LOVE BOMB
7"
Damn, this cat at Behomoth Records is into some brain-fryin' psychedelic shit. First he releases a Crawlspace record and now he tries to melt my stereo with this hypnotic mind blower. This sounds like what I'd imagine the Krishnas would do to your brain after they kidnap ya' at the airport. Far-out beatnik noodlings from the outer limits. Not for dancing, but could serve as a soundtrack for what you see on the back of your eyelids when you're left alone with your thoughts and a bad (good?) dose of that silly stuff I heard about on a Dragnet episode. Wild stuff, bruthah. -Martin McMartin
(Behemoth Records, POB 27801, Las Vegas, Nevada, 89102)

JET BOYS
"Fuck U Tokyo / Get Out My Girl!" 7" Picture Disc
Quite the photogenic bunch — if Teengenerate are The Ramones then JetBoys look like the Japanese Damned. This disc has the singer naked being held up in a quite exposed position by his bandmates and the reverse has some eyeball-popping horror art—the songs both kick ass— this band yet another example of one of today's many great punk rock groups —I'm real high on the Japanese these days -I really regret missing Jet Boy last year since both of their country-mate's bands The Boredoms and Teengenerate have been fave live shows of the past months —and they're in two totally different genres but both at the top of them!— Shane
(Sympathy)

JOHNS BLACK DIRT
7" ep
The A side opens with a Dr Jeckyle VS Mr Hyde type of song. Chunky, abrasive yet shimmering and roughly soothing. The reverse leans twards the more "personal" , delicately aranged song. An interesting record that doesnt sound derived or tired. - Krk
(Project A Bomb)

JONATHAN "MAKO" SHARKEY
"July" Cassette Release
Got this direct from Mako with an accompanying letter which mentioned his past work with Zoogz Rift and Jon Trubee and others. He claims he'd virtually retired from doing music except for himself but that a friend asked him to just sit down play and tape — and that that is what he did. I can't say as the results are gonna get worn out on my stereo but obviously this guy is some kind of character and should be encouraged. I was told he also has a hand in Trigon records along with Marc Mylar. — Shane
(Contact: (805) 488-0363)

JOYRIDE
"She's a Rebel" 7"
OC pop-punk is back. Did it ever go away? Will it ever go away? Well, two ex-Adolescents and two other guys put together two pretty decent little sing-a-longers that would probably be fun to bop to live. They lack any power whatsoever, but that's typical of the genre, and they're better than most, too. Look out, Big Drill Car. - Royce
(Doctor Dream Records 841 W. Collins, Orange, CA 92667)

KAREN BLACK
"The Voluptous Horror Of..." CD
From the first song "Alaska" with its catchy and humorous chorus ("Going to Alaska/I'm going to Alaska") and bleak, but funny outlook on life. Karen

Black are like Patti Smith (in a sarcastic mood) with the latter-day Sex Pistols and `75 era Led Zeppelin as the backup band. This is real good stuff which I'm sure Shane will enjoy. Karen Black has actually 'touched' me, boys and girls! - Cake
(Beautiful Label POB.20818 NY, NY. 10009)

KMFDM
"Sucks" CD EP
I never really though that KMFDM sucked until this came out. Pretty mediocre techno rock with real dumb "rapish" lyrics about those "ignorant" people who just don't understand poor old KMFDM. Jesus, it's really scraping the bottom of the barrel when that what you resort to singing about. Needless to say there's 4 different mixes of that song on here. The one other song on here is "More'n'Faster" a pretty cool house/dance tune with female vocals. The bad part is, again, dumb lyrics that mostly repeat "KMFDM." Yawn. - Al
(Wax Trax)

KOMMUNITY FX
"Close One Sad Eye" CD
This is a re-issue onto CD of one fucking classic early L.A. goth/ rock band. Band leader Pat Mata is now heading Sativa Luv Box (debut MCA lp out this fall). KFK is not only a precursor influence to what he is doing now, but an entity in a direction all of it's own. The songs here breath with dark emotions and an implicit sexual energy that charged this band above and beyond your run of the mill goth puppies. This is the roots man, a staple to a scene that has since gone aimlessly for years. Yeah, cool to hear this again. - Al
(Cleopatra)

KREVISS
"Unveiled" 7-inch
Yeah! You know who Kreviss is, don't you? They put out a split seven inch last year on Sub Pop and return here with a vengeance. It's that Maureen Tucker `is so sweet' voice along with other cutesy elements. The B-side, "You Think", is more akin to the Babes In Toyland/7 Year Bitch land. Good release. - Cake
(Scratch Records 317 A Cambie St. Vancouver, BC. Canada V6B 2N4)

KREWMEN
"The Final Adventures of" LP
This record is really bad, from the poorly illustrated art-work on the sleeve to the bad, metally growly vocals, to the bad drumming, to the crappy speed metal that's not very speedy. Poor job, poor record, poor band. Just fucking poor. - Royce
(Lost Moment Records-no address)

KRYPTONITE NIXON
"Jesus Told Mitch" 7-inch
Kryptonite Nixon's debut single is a sludge/rocker with echoes of both the early Godfathers and Big Black's sonic attack especially on the A-side. The B-side, "Opens A Crack", reminds me somewhat of Nirvana's latest stuff and is righteous to the bone. Who cares about Superman? - Cake
(Piece Of Mind 2431 Main "C" St., Santa Monica, CA. 90405)

LAZY COWGIRLS
"Another Long Goodbye" 10" EP
The long-awaited new vinyl by the Cowgirls is here at last and though it is only 4 songs it was well worth any wait. Those fortunate enough to see the Cowgirls play live frequently have really been going nuts wanting to hear the many songs they're used to in the current set that have never made vinyl — but these tunes are brand new ones that have only recently been added to the live set. The title cut is phenomenal — the name growing out of the fact that Pat already has a song called " The Long Goodbye" — I think this was a great song idea and thus the phony parental warning for "exquisite lyrics" turns out to be true. As great as the original songs are probably my favorite song on here is the cover of The Remains song "You Got A Hard Time Coming" —for the record — when Pat announces on stage sometimes that The Remains are some new trendy alternative group they're covering he is being sarcastic — The Remains go back to having been the American group who opened for The Beatles on their first US tour — or something like that — like The Cowgirls are for their era what The Remains were for theirs — one of the best damned American bands in the world! — Shane
(Sympathy For The Record Industry)

LEE SCRATCH PERRY
" Meet s Bullwackie in Satan's Dub" CD
This was originally one of those ROIR cassette-only release that now, years later are being released on CD by Danceteria in Europe. Dub is my favorite kind of island-originated music and Lee Pery is a widely acknowledged genius in this field — he was assassinated for his outspokenness but left behind some cool musical documentation like this — great music to relax by even if there are a few whiny samples about black history. — Shane
(Danceteria)

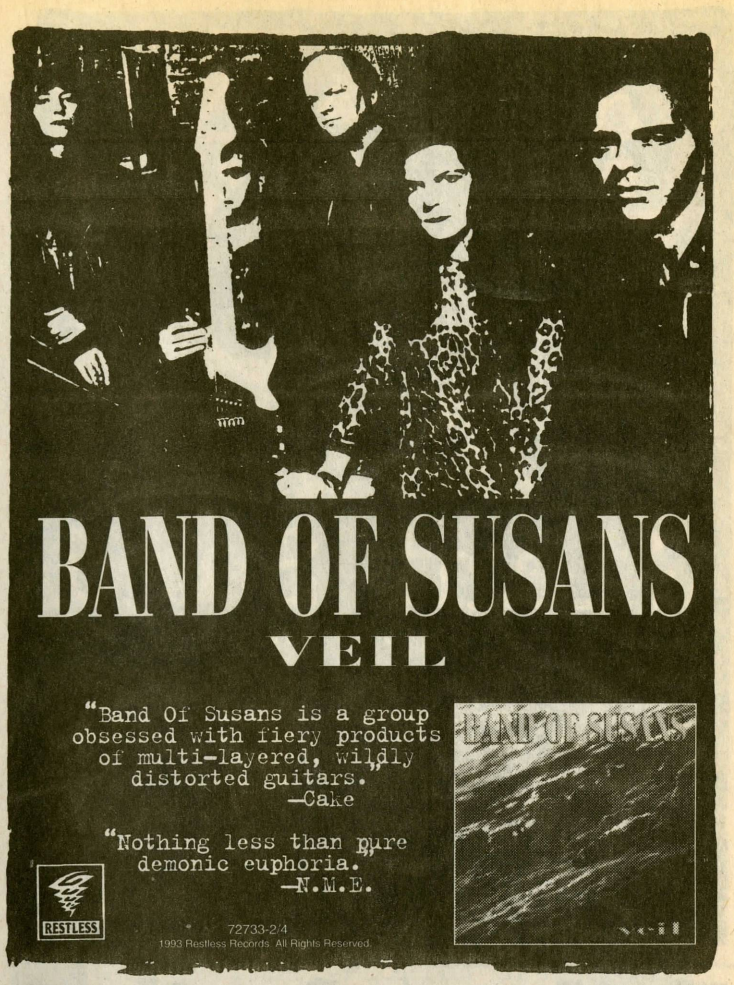
LEMONS
"Just Happy To Be Here" 7"
This turned out to be one of my favorite singles of this issue
but was at first totally resistant to it because of their band name — I was thinking there had already been a band called the Lemonheads who'd gotten pretty lame in short order even if Evan Dandy did have the good taste to want to relocate to Australia — but once I whipped this baby on I was a believer — two little dynamite numbers that go in do the job and get back out like all classic punk —funny thing is they did end up sounding like they could be from Boston anyways — like maybe one of the Stanton Park bands or something. Highly recommended. — Shane
(C/Z)

LES THUGS
"Still Hungry" CD
This also includes their first Sub Pop album "Electric Troubles." This CD only release spawns the years 1987-1989 and includes all of their recorded output(?) for those years. Les Thugs, if you remember, are the best French punk rock group in existence. Their show at Jabberjaw in 1991 still ranks as one of the best shows that I've ever seen. Les Thugs are the Buzzcocks of France with catchy songs such as "Birthday," "I Need You" and "See You Soon." Great reissue. - Cake
(Sub Pop)

LIFETIME
"Ghost" 12" LP
This album was explicitly sent to me by these Italian staightedgers to change my attitude about drugs — surely you jest! I can't imagine any album changing my opinions about anything other than my views of the music thereon — but I'm perfectly willing to listen to this on it's musical merits — and while you can take it to the bank that no new ground is broken this is certainly a decent record as these things go — not as angry or hard as Slapshot — but who is? but on the melodic emocore side of things these guys have it down —so let them continue to do what they ,like all proseletysers do best — preach to the already converted — so if you're Straight-edge get this — in fact as I've noted before Helter Skelter is releasing a whole subsidiary label's worth of SE stuff on BreakEven Point. — Shane
(Helter Skelter/Cargo BreakEven Point Contact: Via Valledona 28, 00168 Rome, Italy)

LIQUID FAMILY
"Hate City USA" 7"
German band (maybe?), English lyrics, delivered without enthusiasm. I detect bad funk rock tendencies bubbling under the surface of the rhythm section. Heard it a zillion times too many. Sorry.-Martin McMartin
(Red Rossetten Record Records, c/o M. Schleicher, Buchenring:33, 8551 Rottenbach, or David Kuzy RD5 Box 311A, Washington, PA, 15301)

LIVING END
"All Lit Up" demo cassette
In Flipside #84, I was so psyched to do a live review of these guys after seeing them bring down the house at the usually stiff Club Lingerie. Unfortunately, the live review was subjected to some painful typos and a fucked up photo credit, so I gotta do right by these guys and tell you that they're one of L.A.'s best kept secrets, and I've played this awesome 4-song demo as much as anything this year. Killer punk-pop with killer hooks and choruses. The sound of the Misfits prank callin' Cheap Trick with the Descendents goofin' and making coffee in the kitchen. Yeah, that's it. With anthems like "Of Eyes" and "Tapping the Vein" they won't be a secret for long. Maybe they'll sell you this if you write, 'cause they were available at the show.



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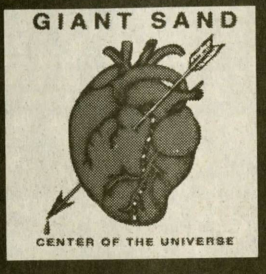

RESTLESS

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No Momma's Boys Here!



Monster Truck Driver • All Greasy And Grimy
Eight fuel injected, turbo charged, Red Man chewing love songs from four guys who aren't afraid to drink warm Miller Lite, this Sunday-Sunday-Sunday, at the Kingdome. Features the soon to be jumbo hits: Monster Truck Driver, Cyco, Pedaphile, Trifecta, When Love Comes To Town, Art Fag, Class Act, and Tilt-a-Whirl Girl. This musical masterpiece is a heartfelt ode to the working man and woman. "...verges on being a white-trash masterpiece." -Grant Alden, The Rocket.
10 Inch EP, swirly vinyl, with patch. $7.00 ppd.



The Dobermans
The first extended player from Seattle's rawest garage band. Includes the hits Planet Vator, Mission Control, Creepy Crawlers, Count Dracula and Rock'N'Roll Monster. Reminiscent of great punk bands, from the Sonics to X. More trash than ever before. "If you're a person who gets into raw sounding music, that 70's punk, harsh greatness, your collection must include this one." -Mark Mendez, Thorozine.
10 Inch EP, white vinyl, with poster. $7.00 ppd.



Hey Joe: seattle's own coffee compilation
All early morning wake-up tunes! Songs from Joey Kline's Wild West Show, Big Brown House, The Dobermans, Three Blind Mice, Liar's Club, DUMT, Slam Suzzanne, Nora Michaels, The Downtubes, Celibate Twist, Cranial Decomposition and Tiny Hat Orchestra. This record is all over the musical spectrum, from Rock and Roll to Rock-a-Billy to Ska to Heavy Metal to Punk-a-Polka to Hardcore. "..you're bound to find something you like...the vinyl actually smells like a double mocha. (Just kidding.)" -Charles R. Cross, The Rocket.
12 Inch LP, black coffee colored vinyl. $8.00 ppd.



Three Blind Mice • Rock and Roll Up Your Ass
...the debut vinyl from Three Blind Mice. This five song EP includes: Stool, Don't, Betsy, Tell Them and a cover of the crushing Aerobic Death song B.F.D. "Real crunchy Punk Rock with a good dose of Seattle grunge thrown in. This band's got some pretty good push to them. Real snotty, hoarse sounding vocals." -Thrashead, Flipside.
7 Inch EP, red or clear vinyl. $3.00 ppd.

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Then years from now you'll say you knew about 'em way back when. Awesome. -Martin McMartin
(1626 N.Wilcox, #235, Hollywood, CA 90028)

LO-HO
"Poseur" 7"
Forgetable female fronted "pop", then a "rock" song on the back. Not really sure why they bothered with this record.- Krk
(Lo-Ho PO Box 48743 Atlanta, Ga 30362)

LUNA
"Slide" CD
Dean Warham has come quite a long way from his Galaxie 500 origins and this six-track mini-album showcases three originals and three covers. "Indian Summer" (Beat Happening), "Ride Into The Sun" (Velvet Underground) & "That's What You Always Say" (Dream Syndicate) and has those mentioned bands' influences down pat. A worthwhile and sweet release. - Cake
(Elektra Records)

LUNACHICKS
"Self-titled" 7"
Two cuts and both show why I rate The Lunachicks so highly — they really know how to write a catchy song and deliver it with savoir faire — and talk about catchy — this one call and response chorus of the lyrics stuck in my mind for days where I'd find myself singing that part. I can really understand why these girls ditched Thurston and any idea of being in the noise genre — they're like a female Humpers or something— a band that can churn out one classic punk song after another. Recommended —Shane
(Vital Music Records)

LUNG
"Paralysis" 7-inch E.P.
Lung are the '90's equivalent to what Einsturzende Neubauten was doing in the '80's - fast and ferocious experimental music to fuck us up to. The songs included are "Paralysis", "Elvis-Arsehole", "Mary's Mother" and "Slaughter House" and were recorded right after their short three month `world tour' inOctober of last year. Just a taste of brilliance... - Cake
(Yellow Bike Records POB 586 Palmerson North, New Zealand)

M99
"Medicine" CD
Got this from the band after skulking in late and missing their set. One of the bitchen perks of Flipside staffdom is being able to swing things like that. This was produced by Greg Sage and I believe M99 hail from his old homebase of Portland. They are amongst the bands who got the privilege of being on the Greg Sage / Wipers tribute LP. This CD is pretty cool and features the female vocals right up front and personal — and a sultry strong voice is our reward. The lyrics are poetic — meaning they hold up to scrutiny as a collection of words that contain meaning and aren't the usual doggerel — I still wouldn't say this is as strong as Silverfish or Daisy Chainsaw — but 10,000 maniacs they ain't — Shane
(Tim Kerr Records)

MAJKE
"Razdor" 12" LP
I was just talking to Flipside's resident expert on International hardcore, Katz about punk from the old Eastern Bloc — he was telling me how many of the bands are being released on state-operated labels — he taped me some exciting stuff by Armia from Poland whose thrash with French horns and clarinet as part of the instrumentation is being released by the state. Well that also appears to be the case with this record — but the state that is releasing it is an extremelv embattled one cuz this is on Croatia records. I want to add that I could posslbly have tne group name and the album title mixed up — but I don't think so.
At any rate Majke are bluesy classic hard rock with about as much of a twist as is inevitable from the geographic displacement. This is decent rock but basically a cool bar band is what we have here. — Shane
(Croatia Records)

MALACHITE
7"
Another "girl-rock" band? Yes, but they dont play the "cute" stuff, like so many of their contemporaries... "Going Under" is a heavy riff-laden tune, that's more along the line of what L7 are doing. "Cover Me In Blood" veers from the style of the other song, in that this one is more like late-period Slayer. They're another example of women who get their shit together and take a stab at the male-dominated arena of rock & roll. Remember, guitars were not built just for men... go for it. - Katz
(Crash & Burn, P.O. Box 15402, Boston, MA 02215.)

MAN OR ASTROMAN?
"Possession By Remote Control" 7-inch E.P.
Dude, it's like surf toons, man on this nifty blue-colored piece of vinyl! There's like four tunes on this with bizarre titles like "Eric Estrotica", "Landlocked", "Adios Johnny Bravo" and"Joker's Wild" (which is an old cover) and includes samples of Batman cartoons and Brady Bunch episodes. Real energetic and def to surf to, dude! - Cake
(Homo Habilis Records POB 636 Auburn, AL. 36830)

MANIAC KILL
"Self-titled" Cassette Demo
With members of the fallen Fall From Grace these guys are said to be less pretentious but just as ambitious — I'll give their take on the hard shit a sort of thumbs up. — Shane
(Contact: (602)) 323-2003)

MEATHEAD
"Street Knowledge" 12" LP
It is great the way writing one review often leads to the receipt of other stuff people send cuz they figure if you like what they read about you'll like their stuff — and often times they're right. This album here is one example of this symbiotic syndrome — cuz Teho sent me his record all the way from Italy cuz he's seen I like Skullflower alot. He also sent a split single they did with Skullflower to break the ice but lucky me that the album was sent my way — on the cover the group look like white hiphop with watchcaps and a pistol displayed — but true to their link with the glorious noise of Skullflower they are rap in only the broadest of terms since some of that beat and lingo is part of a stew of modern noise that really satisfied my appetite for intensity and originality — somebody hook them up for an American tour —I'm afraid these guys blow away LA's proponents of a post-Ministry world such as Rage Against The Machine and Tool. —Shane
(Helter Skelter / Band Contact: Mauro Teho Taerdo, via Erasmo de Valvasone 9, 33170 Pordenone, Italy)

MECCA NORMAL
"Rose" 7-inch
It's the millionth and a half single released by Mecca Normal. The cover is by Jean (as well as the lovely voice) and the music is composed by the colloboration of Sir Lester and Lady Smith, the guitar/voice ensemble. Add it to your collection. - Cake
(K Records Box 7154, Olympia, WA. 98507)

MEG HENTGES
"Tatoo Urge" (cassette)
Outta Austin comes a lady both at ease ("This Kind Of Love Is"), and at odds ("Bordom Ward"), with herself. Pretty and poignent in a straightforward rock context, there are enough twists of riffs and words to sustain interest throughout. She confronts Catholic sexual guilt with deeper insight and conviction than Madonna's entire catalogue, and that's only in "Heaven Sent." The other four songs simply add fuel to her confessional canon. I'm hoping for a full album from Meg, meanwhile I hope she tours L.A.. - POOCH
(Tim Kerr Records, P.O. Box 12423 Portland, OR. 47242)

MEICES
"Greatest Bible Stories Ever Told" CD
The Meices are the type of band you can imagine seeing at a tiny dark club, kinda drunk, hanging all over some girl you just met. Your having the time of your stupid little life and there's some band on stage, rocking out these realy catchy songs, your intoxicated, your ears are ringing and she isn't wearing any fuckin unerwear. Sounds good to me. Only problem is... I'm at home, sober (but working on it) and I'm listening to a CD. The Meices are'nt cutting it. But hey, if loose wreckless rock n roll (prime Replacements) is your scene this will fix you alot better than half the shit out there. - Krk
(eMpTy records)

MERCURY REV
"Boces" CD
Along with the Flaming Lips, Mercury Rev put out distinctly uncommercial and, sometimes, indescribable records. Must be that Oklahoman acid. Seriously, "Boces", their second album, has everything from two ten minute noise/epics ("Meth Of A Rockette's Kick" & "Snorry Mouth") & (almost) poppy reflections of life ("Downs Are Feminine Balloons") to noisy interjections ("Continuous Drunks And Blunders") to Billie Holiday-inspired lunacy/drug trips (the tribute "Girlfren"). Let's hope for a Flaming Lips/Mercury Rev tour soon. Otherwise, catch Mercury Rev at Lollapalooza's second stage if you decide to go. - Cake
(Columbia Records)

MERCY RULE
"God Protects Fools" CD
This is one Thrashead would get, but he's on tour, so we didn't want this collecting dust for two months, so it gets reviewed now. This is melodic punk rock. Another killer thing is that they have a female vocalist with some power behind the vocal chords. The tunes are catchy enough to get my head bobbin'. Though some of the tunes are on the mellow side, I like the more upbeat tunes that I find gripping, like "I Am I Said" and "Time Of Day," which are particularly catchy ones, but I found myself humming the tune from the title track. - Katz
(Caulfield Records 5701 Randolph Lincoln, NE. 68510)

MIDI RAIN
"Shine" CD EP
House Music. — Shane
(Vinyl solution / Columbia)

MILKUS
L.P.
Jazzy, funky, at times it reminds me of the Minutemen. Eleven songs on this album, and they're all instrumental pieces. There are a couple of punkier tunes here, too. Great to use as a soundtrack for a video or film project. Could be the French answer to Pell Mell. - Katz
(Motor Terms, 84 Rue de la Cathedrale, 86000 Poitier, France.)

MIND FUNK
"Dropped" CD
This is an interesting band for the fact that their lead singer is none other than Pat Dubar. You may remember him from the old OC HC outfit Uniform Choice. Yes indeed, Pat was Mr. Straight Edge dude. As with most people who come on so strong so fast -dedication is only skin deep. So what caught my eye about this was the reproduction of a familiar lotus graphic on 4 hits of blotter acid! Is this the same Pat Dubar who used to scream about being "straight and alert?" Well, good for you Pat, but doesn't it piss you off when people tell you how much you've grown up? Well if Uniform Choice were the epitomy of generic hardcore (sounding exactly like Minor Threat) then Mind Fun are the epitomy of generic corporate rock. - Al
(Megaforce)

MOLLY McGUIRE
7-inch E.P.
If Robert Smith had fronted a naive/grunge band in 1987 (around the time of "Songs About Fucking") and decided that there was no cure. "Pile Of Heads," the B-side, is the lickety, yummiest track on this spell-binding good E.P.. I mean, what else is <u>really</u> happening in Lincoln, Nebraska, anyway? - Cake
(Caulfield Records 5701 Randolph Lincoln, NE. 68510)

MONSTER TRUCK FIVE
"All Greasy And Grimy" 10"
When does a joke band go too far? (1) When they play live and expect you go see them. (2) When they record a record and expect you to care. And (3) when they try to hype themselves by producing a colored vinyl 10" record with a free patch. Alot of fucking money wasted here folks. - Krk
(Carving Knife Records PO Box 829 Seattle Wa 98111)

MONSTER MAGNET
"Superjudge" CD
The 1970's are awake with great imitator bands again. With copped riffs from the Doobie Brothers, Black Sabbath, Grand Funk Railroad and more, Monster Magnet are your uncle's favorite band from that era. "Cyclops Revolution," "Superjudge," "Dinosaur's Vacume" and a cover of Hawkwind's immortal "Brainstorm" all throw you into a headphone-inducing numb-sucking ancient technology loaded with used bong hits and LSD-drenched 1969 issues of TV Guide magazine. Your brain on drugs is just that! - Cake
(A&M Records)

MORNING GLORIES
"Smile" / "Easy" 7"
These guys are self proclaimed and titled psychedelic aficionados and play a sort of modernized psychedelic sound. That's a pretty vague term, but the Morning Glories use reverb and phase shifting more along the lines of "Green Tambourine" than say Janes Addiction. Makes for some full bodied and interesting rock and roll. Not bad. - Al
(Zev Records 211 Myrtle Ave., Ramsey NJ 07446)

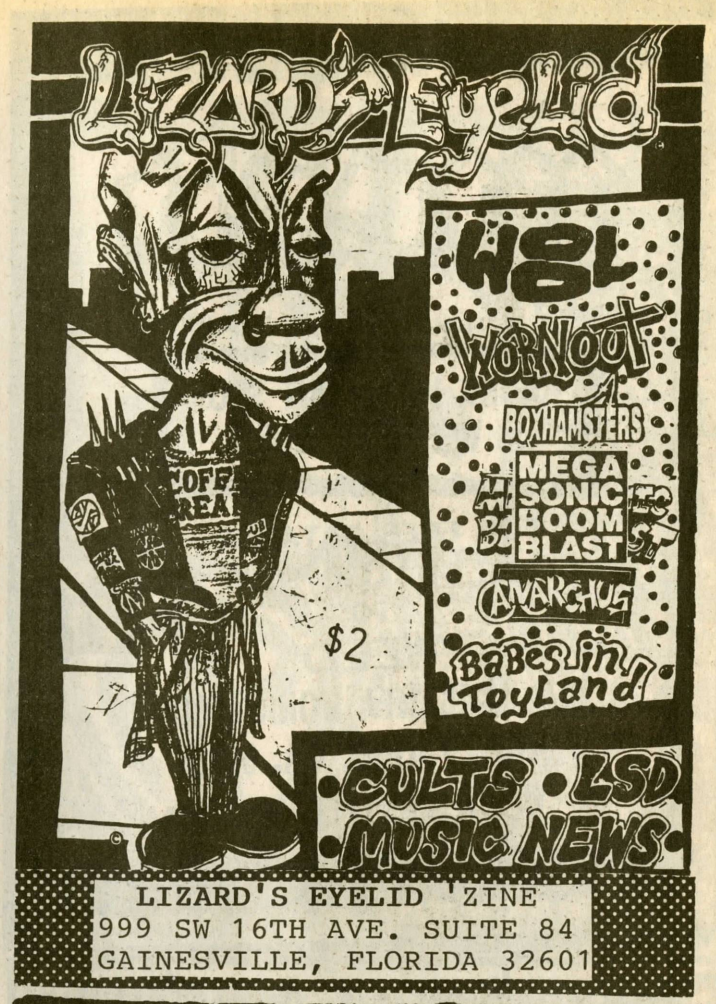
MOTHER
"Keeping Up With The Joneses" 7"
Three sort of weird funk doodlings by three Dutch guys. Sort of interesting for a couple seconds, but repetitive slap bass and that farting around, showing off guitar work just doesn't cut it here, man. Playing soon at a hotel bar near you. - Royce
(Mother Pastoorbosstr. 66, 6822 HZ Arnhem, Holland)

MOTHRA
"Fun With Felt" 7-inch with felt cover
Thurston told me about this band (See the Sonic Youth interview from two issues past) and said that they were cool. Well, he's certainly right! "Part of a Note and "Film School" are the tunes on this. And it reminds me of the Rolling Stones (or the New York Dolls) and Killdozer after they formed a supergroup...Yowsa and pizza for all - just don't get the cover soiled, ok? - Cake
(Touchy/Feely Records 2200 Fairmount Ave, #1R, Philadelphia, PA. 19130)

MOUNTAIN PIG
"Self-titled" Demo Tape
Saw these guys live at Al's Bar and got flowed this tape. The singer cautioned me that something was missing in the studio and that the live show is the thing — and it certainly is true that his performance was phenomenal in regards to being like a buckin bronco on stage of barely contained energy — but all the same the studio stuff is strong and well-recorded and so since doing without live is an everyuday experience there is certainly plenty of just the studio side of Mountain Pig to hold the interest. It turns out that most of these guys are from Tucson originally — really is amazing how many cool West Coast bands came to us from the desert. These guys are ready for a deal — Alison turned to me when they played with a look of awe on her face and said, " I just know these guys will be huge!" — Shane
(Band Contact: Dave at (415) 386-2616)

MR. T. EXPERIENCE
"Gun Crazy" 7"
If pop hooks were dollars, these boys would be kazillionaires, yet after all these years they remain relatively obscure. They crank 'em out like nobody else when it comes to clever tunes about punk love and loss, and they casually toss us a few more gems this time around ("Everywhere I go I see your ghost, You said you loved me more than toast, but less than a staple gun!"). If you've still never heard 'em, imagine the Ramones with the energy of 18 year-olds and at least half a brain. If MTX had a trendy band name like "milk," "come," or "piss," pierced their tits and wore dreadlocks while simultaneously saving the motherfucking rainforest and beating on tin cans, you'd know everything about them by now, for sure, so piss off.- Martin McMartin
(Lookout)

MUFFS
"The Muffs" CD
Har har I get to talk about his one before Cake and Bob spurt all over it. The Muffs major label debut and boy is it a big full sounding experience. I heard it cost them $100,000 to record, gadzooks!! Well, compared to the earlier Muffs Ramones buzz this is a bit toned back due to that big over production waste that kinda cuts it's balls off and winds it down to sounding like a





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Joan Jett record. BUT THAT'S NOT BAD!! Really, good clean pop rock here and I'm sure people are gonna eat it up. Anyway, I'll let those guys tell you more about it next ish. - Al
(Warner Brothers)

MUFFS
"Big Mouth"/"Do The Robot" 7-inch
A little taster of their Warner Brothers' debut album. "Big Mouth" is off their album while "Do The Robot" is as unreleased as the real JFK files. For good snappy Ramonesy/60's pop/punk, then listen to the Muffs for the real dirt. - Cake
(Sympathy For The Record Industry)

MULE
"Mule" LP
JEEZ! P.W. Long's (Ex-Wig) voice reminds me of Gary Floyd's pipes. The band also consists of Jim Kimball on drums and Kevin Munro on bass (both Ex-Laughing Hyaenas) and come across as a Lynerd Skynerd cover band that started writing original songs. "Now I Truly Understand" is hilarious insanity with a nicely plucked acoustic guitar. Mule give Van Halen a run for their money with their background vocal expertise. On "Mama's Reason To Cry" they sound like the early Minutemen and accomplish a debut album worthy of a Grammy appearance. Remember, I'm starfucked! - Cake
(Touch & Go/1/4 Stick Records)

NAKED AGGRESSION
10" E.P.
This is the two E.P.'s on one 10", for European consumption (and for collectors of 10"ers). So, if you want these E.P.'s conveniently on a single disk, but don't want to get the C.D. version, you can get this. If you want this badly you had better get it quick, 'cuz it might be limited. The band has 50 of them for their tour... - Katz
(Neighbour Annoyer!, Pisky Farm, Feock Road, Playing Place, Truro, Cornwall TR3 6HB, U.K.)

NAKED AGGRESSION
"Bitter Youth" L.P.
Though, not as fast as their earlier releases, it's still a quality release in itself. The Avengers have always been used as an example, when describing their sound, which is still valid here, especially on the track "Religious Lies", which should senda shiver down the spine... They're on tour right now, and will be on the road until around August, so if they come through your town give them support. They're even faster now since Flipside's own Thrashead has taken over the drum chores... - Katz
(Broken Rekids, P.O. Box 460402, San Francisco, CA 94146.)

NAMLAND
"The Shame" 7-inch E.P.
This one-shot band project's demo tape finally released on vinyl... green vinyl. A totally blistering E.N.T.- style thrash attack. Dual vocalists growl and scream, while backed up by a dual bass assault. It's raw intensity is due to it being recorded "live" in the studio. Imagine being on the wrong end of a hurled brick... same sensation. - Katz
(Urban Alert B.P. 21, 93340 Le Raincy, France.)

NATIVE NOD
7"
Mid 80's "emotional", post punk outburst rock, not too unlike what the good ol' Dischord boy's were up to. They do it good enough, but does anyone care? Not I. - Krk
(Gern Blansten 305 Haywood Dr. Paramus, NJ 07652)

NEER DO WELLS
"Self-titled" Demo Tape
After one of those long nights at Raji's when the floor in front of the stage clears out and the last band is batting clean-up but there are few heads left to cave in you know they appreciate the kind of diehard like myself who stand there watching to the not always so bitter end —well this band noticed my fortitude and the next time they caught up with me gave me this tape. It was a little embarassing since even though I remembered the night in question I couldn't remember what they sounded like — judging by this demo the lyrics have some political punk themes and the music is pretty raw punk rock of the anthemic type — these guys sound like studio time and the right production could have 'em sounding like New Model Army — for now at least you know there is one more hardworking punk band in the LA are who are available to round out that bill.—Shane
(Band contact: (310) 397-2714)

NEW FLOWER HORIZON
"Scream" 7"
These guys are trying too hard. What they come up with reminds me of late period 7 Seconds, after they'd gone to shit, remember? Meaning they can play alright, but what they play isn't so hot. The lyrics and vocals are very Kevin-inspired, but from a period when he had no inspiration. Oh well. -Royce
(1200 East Division #304, St. Cloud, MN 56304)

NEW ORDER
"Republic" CD
And New Order have done it again. The constantly evolving sound New Order produces is not only the pinnacle of perfection in popmusic, but always has a major impact on the dance floor and all music that uses any electronics at all. "Regret," the first single, opens this eleven song album with more guitar than we've heard from New Order in years. It carries on with the club ready "World," enlisting some back-up singers. Later songs hit a mellower vibe that swoons you on through, like on "Ruined In A Day," which runs you headlong into the dance-workout "Spooky". Sadly, and disappointing to me is the fact that on a lot of songs Peter Hook's distinct trademark bass-lines are buried or absent, which takes away some of the flavor New Order have. This album actually does seem a little more technology dominated, but they do it all with such suavity and Bernard Sumner knows how to write subtle, emotional lyrics like no-one's business. Combine that with one of the most creative and skilled drummers around in Stephen Morris, and his wife Gillian playing keyboards, and you've got a musical combo that's proven itself time and time again to be THE pop masters. "Liar is destined to be the next single, with it's heavy drum pattern and sneaky melody. And that's one of the things that makes New Order so great, that they don't hit you over the head by being obvious. At first I must admit I was disappointed with this album, but it quickly grew on me and proves to be a strong new direction by one of the great bands of all time. Flawless music like this doesn't come too often, so don't hold your breath till the next one, since this was four years in the making. And for those of you who don't think this is very punk, well, New Order are more punk than most punk bands I know of, and a look at their history might take away a little of that prejudice against them. You don't have to like them, but you've got to respect what they've done. -Royce
(Qwest/Warner Bros.)

NEW BOMB TURKS
"Self-Titled" 7"
From Max R'N'R to Your Flesh and damned near all-over the globe these guys are being touted as not the next big thing — but much more like the current coolest thing — and I have no problem admitting that these guys definitely fill the bill of being at their peak with not a weak track in sight. Let's hope they can peak right now and keep churning out one great cut after another.
Pretty hilarious cover art on this one — and not by one of the regular artists at Sympathy but by someone who signs their stuff Honkee — Shane
(Sympathy)

NEW MODEL ARMY
"Here Come's The War" CD EP
3 songs of their typical anthemic political moralistic rock —they sure are alot less repulsive than U2 is all I got to say —Shane
(Epic/Sony)

NEW BOMB TURKS
"Trying To Get By" 7-inch
Fucking kick-ass like you'll never believe. The New Bomb Turksare as amazing, I've heard, live than on the recorded medium known as vinyl. Put these greasy garage gods on a bill with the Jon Spencer Blues Explosion and the Reverend Horton Heat and believe in miracles. Remember how many singles that Rocket From The Crypt have released since their inception? Well, these guys are gonna catch up! - Cake
(Sympathy For The Record Industry)

NICKY SKOPELITIS
"Ekstasis" Advance Cassette
Avant. Art. Genius level of playing and incorporation of Eastern and Western motifs means I'm actually gonna recommend this puppy if the first two words in this review didn't make you feel ill. — Shane
(Axiom/Island)

NICO
"Do Or Die!" CD
The ROIR reissues continue! This compilation includes live performances from Bologna, Rotterdam, Copenhagen, London and Amsterdam. The live versions include two versions of "All Tomorrow's Parties", Bowie's "Heroes", "Femme Fatale", "Waiting For My Man" and "The End." A good retrospective of a departed legend. Amen. - Cake
(Dancetaria/ROIR Europe 222 Rue Solferino 59000 Lille, France)

NO FRAUD
"Mantra" Tape Release
Once upon a time there was a hardcore band out of Florida called No Fraud — well these guys have the same name and address but they sure don't sound the same. I mean look at the title—and they call theeir label "truth" — and lyrics like "Let down your hair and let's dance in the rain" —What a bunch of fucking hippies!!
- Shane
(Truth, 475 Foxglove Rd. , Venice, Fl. 34293)

NO PAIN
"Sugarbitch: CD
Impressively good noisy stuff.
(Band Contact: 278 Maple, Elmhurst, Il. 60126)

OIL CAN GOD
"Self-titled" 7 "
Mysterioso music with equally mysterious insert sleeve... hmm. —Shane
(Box 423 Madison Square, NY. 10159)

OLD
"The Musical Dimensions of Sleastak" CD
Weird warpo stuff for lovers of Helios Creed, Terminal Cheesecake, etc. with tweeked guitar acrobatics, odd time changes and some really treated vocals. Drags a bit towards the end but overall it's all over the fuckin' place. Can't describe it muchbetter but imagine if progressive rock was really just that, progressive, and geared toward a non commercialized wimp audience. Heavy and bent. - POOKIE
(Earache/Relativity)

ONE BY ONE
"Fight" E.P.
With a name like that you might expect them to be another S.E. clone, but they're not. They are a melodic Brit-punk band, with a tag team male/female vocals, that at times verge on hardcore, whenever they pick up the pace. Though at times they sound kinda like the Subhumans, musically, and once in awhile maybe a bit of Vice Squad. They also have a little fun on this little disk, the outro, where they go and "kill a krishna". That was quite funny. - Katz
(Flat Earth, Box Flat Earth, 52 Call Lane, Leeds LS1 6DT, U.K.)

OPERATION IVY
"Lint: The King of Ska" 7"
Despite the humor of the title, this nifty three song EP puts together a demo version of "Healthy Body" that is much slower and more ska based than the album version, along with a live song, "My Life" that's okay. On the B side a lengthy ska tune "Steppin' Out" appears, and it sounds as though it were recorded after one too many beers. All in all, an amusing and decent record, despite the mediocre sound quality, and a definite must for all OP IV fans. -Royce
(Squamosal Records-no address)

OPIUM DEN
"Diary of a Drunken Sun" CD
Decent Siouxsee-ish stuff. — shane
(Hereafter Records, 335 Washington St. #202, Woburn, Ma.01801)

OVERFLOW
"Dorothy" LP
There's a shit bad war happening in what used to be Yugoslavia (as if you didn't know). Here's a band from the city of Zagred in Croatia named Overflow. This is an incredible record full of poppy punk and powerchord riffing. Fourteen songs of hope and fear sung by kids stuck in the middle of a conflict they didn't ask for. This is punk rock. - Cake
(Croatia Records C/O Alexander Dragas, Argentinska 3 41090 Zagreb, Croatia)

PADDED CELL
"Five To A Room" Cassette
In my opinion, The Padded Cell is one of this area's most underrated bands. It seems like they just can't get a break. They put out their own CD two years ago and it was passed over. Now they've done this cassette on their own and I feel they should get some recognition for it. The singer's lyrics are dark but self-reliant, not stuck in self pity. True experience. "SoVery Sick" really stands out against child abuse and musically really cranks. The music in itself has hints of early OC and LA up-beat punk rock with their own distinctive styles thoroughly mixed in. They are a five member band so they have many different ideas for their music. On a whole, this cassette fucking jams. This cassette is "free to fans, $3 to record labels." - DEAD-ED
(The Padded Cell POB. 36A42 LA, CA. 90036-1099 or call (310)858-8388)

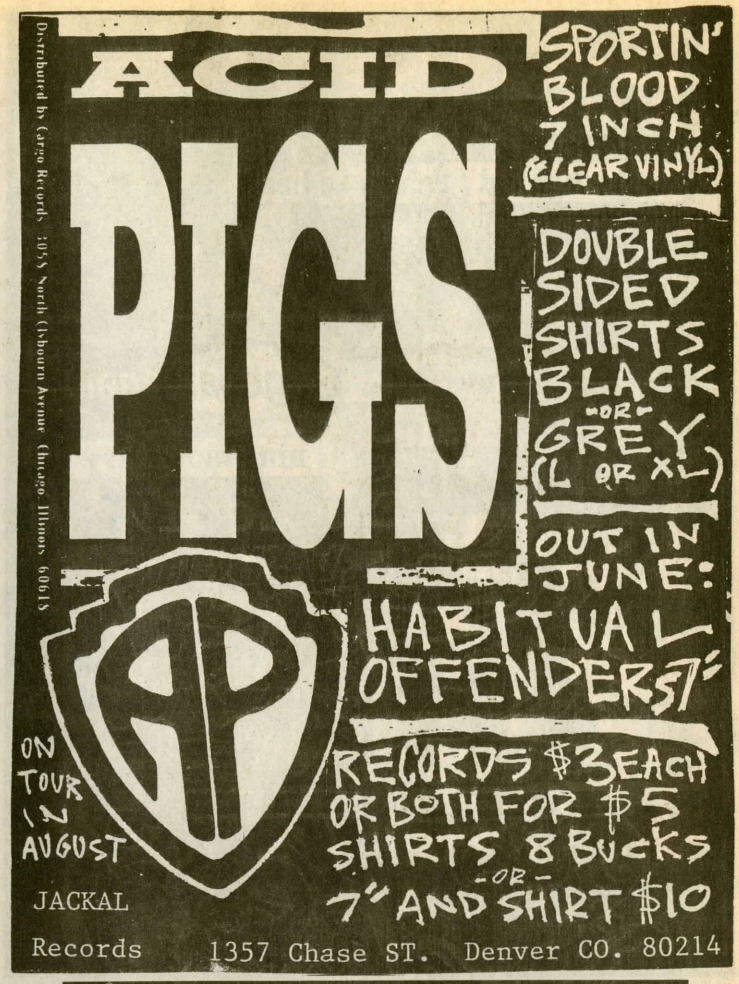
PADDED CELL
"Five To A Room" Cassette
These guys have already been interviewed in Flipside so hopefully you already know they're a worthwhile band. This tape holds up as a release not just as a demo. — Shane
(Band Contact: PO BOx 36A42, LA, CA. 90036-1099 (310) 858-8388)

PALACE BROS.
"Palace Songs" 7"
Around the 3rd or 4th time I was exposed to the "Spiderland" album by Slint, my thick skull was finally cracked, and I bought my own copy. A few days after that, I knew that I had to dedicate my life to worshipping this band. My life completely fell apart a few months later, when I discovered that they had disbanded and I would never get to see them live. The point is, all of the members of Slint are in the Palace Bros. (and a friend or two as well). Why they stubbornly refuse to exist as Slint, I don't know. The Palace Bros. play somewhat traditional sounding country music, complete with slide guitars. I would rather poke my eardrums out with blunt phillips-head screwdrivers than listen to country music, but for some reason, the A side of this single has been on my turntable ever since I got it. "Ohio Riverboat Song"... is that an old traditional standard? What the fuck is happening to me?! - Dan Druff

PARASITES
"Reason For Treason" 7"
Goddamn this has been a great month for records. Superior smokin' pop punk straight outta the garage. "Reason for Treason" was engineered buy Kevin Army, a name I recognize from my Mr. T Experience rekkids. You could sneak "Letdown" in between any of the classic cuts on Rhino Records recent power pop compilations and fool four outta five boppers. I'm blowin' up your way in August fellahs. Somebody turn me on to some shows. This I gotta see. Superb. - Martin McMartin
(Shredder Records, 75 Plum Tree Lane #3, San Rafael, CA 94109)

PAW
"Dragline" CD
Sounding somewhat like very early Fluid, Paw is harsher than Soul Asylum and don't care if you're pissed off. Taking elements from `70's southern rock bands as well as stuff from the "seattle sound", Paw are the Led Zeppelin of the underground sect. Sip and listen to "Gasoline," "Pansy," "Lolita" & "Sugarcane" whilesmoking bongloads and you'll know. - Cake
(A&M Records)

PEACHES AND BEEF
"Meat Dick Braggart " Tape Release
I met Joe through Mountain Pig when they were in town. One of the guys In Mountain Pig — actually a couple of them — operate a tape distribution thing as a sideline —so as they were telling me about the service, **Meatloaf Clogs**, they introduced me to one of



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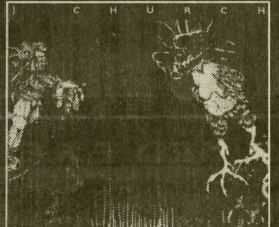
BUZZOV•EN - To A Frown
ALLIED No. 21 Album / CD
From the wilds of North Carolina, an ugly noise-fest designed to cause cranial damage! Raw. Intense. Powerful. Cool. "Really great shit." - Krk, Flipside #84.



J CHURCH - Quetzalcoatl
ALLIED No. 27 Album / CD
Pop-post-melodic. Punk, alter... nah, Hüsker Dü meets Cheap Trick? Debut album from S.F.'s highly prolific trio. Formerly Cringer... formerly. CD has bonus tracks.

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ALLIED No. 29 7 INCH / CD Single
Powerfully melodic guitar heavy rhythm (Chicago-esque) from Tucker, GA. Produced by Sugar's David Barbe. CD single also features their previous Allied 7".

DOGS ON ICE - Housefly
ALLIED No. 30 7 INCH
Excellent and catchy as all hell (akin to early Descendents?) melodic power pop-punk from this Tampa, FL trio. Debut Allied 4 song EP. Nice.

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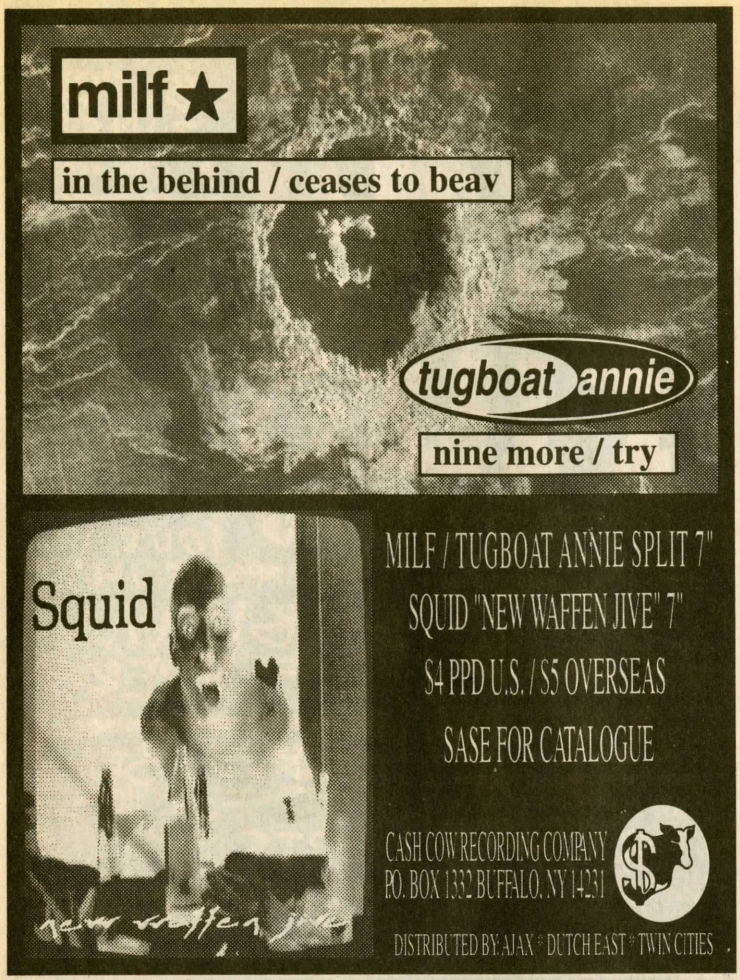




the artists they distribute. Joe is practically a one-man band though I did meet one musical accomplice. Joe has put out 13 full-length cassette releases with another on the way soon. I have no idea how much diversity there is between tapes — I know Joe was telling me he recorded one of his releases using all Spanish language vocals - the music was his regular style(s) not a latino one — he just decided to make the words be in Spanish. Like alot of home-tapers there is some pretty idiosyncratic stuff on the tape I got to review — Mainly it is on a folky or poppy tip but twisted enough to be way deep in the underground which is where it obviously is— you can bring it towards the light by ordering some of Joe's releases either directly through him or through the catalog the Mountain Pigs put out — it amazes me how a hard-working band can have time for selfless scenery like operating a tape label on the side — and guys like Joe who sit at home and just crank out songs are also pretty amazing — Shane
(Joe Feldman, 5903 Fallbrook Ave., Woodland Hills, Ca. 91367 or Meatloaf Clogs, 2022 Fell St. , San Fransisco, Ca. 94117)

PECKER TRACKS
"Pissycoptherapy" E.P.
The thirteenth record on this long-running label... Loud, fast, and chaotic are the key words here, where you eat "hate" for breakfast and then shit out all manner of "bent & twistedness" out for dinner. Get pissed and fall over. Thirteen can be your lucky number. Comes on "piss colored" vinyl. - Katz
(Depression, 2085 Lakeshore Dr., Muskegon, MI 49442.)

PERFECT HELLER
"Free Will E.P." 7-inch E.P.
This is limited to 300 copies and has ex-members of both Agitpop and the Chills on it. The music is like the Residents trying to be Bongwater. The B-side, "House of the Rising Sun", is a cover of Frijid Pink's cover of the classic track. The bonus track, "Headlice Paranoia" is a noise/spoken word montage o' sleaze and history. Try to find it! - Cake
(Corrugated What Records C/O 26 Holmes St., Poughkeepsie, NY. 12601)

PET UFO
"Washington Ave"/"Page 354" 7-inch
The definite best release of this issue. Pet UFO are the Bags, Hole, Black Flag, the Shop Assistants and those greasy pimply-faced snobby little kids in the corner which are staring at you. The A-side is a quick/quickie with powerhouse riffs and the B-side is also tearin' and rippin'. As important a record as the Germs "Forming", the Sex Pistols "Anarchy In The UK" and Nirvana's "Sliver." Absolute Godhead times 10. - Cake
(Burnt Sienna Records 207 Powhatan Ave Columbus, OH. 43204)

PHARCYDE
"Bizarre Ride II The Pharcyde" CD
Semi-satirical rap debut by these ganja-smokin' free-fallin' dudes. There's some def shit in these here grooves! Also comes in a limited edition double LP colored vinyl version. The cool cutz are: "Oh Shit," "4 Better or 4 Worse," the Public Enemy-influenced "Officer" and "Passing Me By." Sense of humor is a must in this here town. - Cake
(Delicious Vinyl Records)

PHLEG CAMP
"Ya'red Fair Scratch" CD
This ones got me for a loop. I dont realy like it or care to listen to it. But its a lot more interesting than the other "mu-sick" I've been listening to today. Its this weird quirky off beat emo-jam or something. My friend says they remind him of Pitch Fork or Drive Like Jehu. I realy dont see the connection. Then again he'se realy smart and is always letting me buy him beer. - Krk
(Cargo)

PIGFACE
"Washing Machine Mouth" CD
The ever-experimental, always revolving-members "supergroup", Pigface release an album-length E.P. with songs from their last album "Fook" that are altered even more electronically. Stand out cuts are the three part "Satan On The Inside Looking in H.T.L." and "Satellite Needle In The Groove (No Damage Done)" with awesome axework by Flour. Guest appearances by the ever-visible (audibally, of course) Chris Connelly and Ogre complete the human mind-trip. - Cake
(Invisible POB. 16008 Chicago, IL. 60616)

PIPE
"Self-titled" 7"
Harder and better than other Merge artists — or at least than stars of that label, Superchunk. — Shane
(Merge Band Contact: Box 203, Churchill, N.C. 27514)

PJ HARVEY
"Rid Of Me" CD
Last year's debut of "Dry" was quite an accomplishment and this time, with Steve Albini at the helm, Polly Jean leaps and bounds over all the other albums which have come out this year; the first UK single, "50 Ft. Queenie" is as abstract a song to be released as a single as any song in years. Polly Jean is quite a gifted vocalist and also an amazing guitarist as well. Best songs for the Summer: ALL OF THEM! NO FUCKING KIDDING, KIDDIES! ALBUM OF THE YEAR.... - Cake
(Island Records)

PLAINFIELD
"Self-titled" 7 "
Chris from Clawhammer swears these guys are awesome live and who am I to argue since this is the second single I've had from them and both work well at maintaining my interest — the one I reviewd before had Ed Gein's pic on the cover — this one has a burning house on it. The last single seemed pretty much all noisy stuff ala Skullflower or maybe the Blackjack stable but the new single has some hilarious lyrics—at least on the side where the song is anti-boss to an extreme —it's a real hoot-with a chorus that goes: "here comes the boss" a few times then the answering voice going "Kill!" Still great noisy stuff musically — yes —a 90's band like Clawhammer themselves — so I can see the attraction and recognition — recommended —and remember: "The only justice is a dead boss." — Shane
(Echonet Records Band Contact: PO Box 77572, San Fransisco, Ca. 94107)

PLATYPUS SCOURGE
"Life Is Colder" 7"
Interesting cardboard packaging with some moderately intriguing somewhat college-rock vinyl slapped in between. Actually, a little too punk to appeal to the college masses, but a little too typical to appeal to me. Alright in small doses, but why have vanilla when there's rocky road? -Royce
(Outback Records 5255 Crane Rd., W. Melbourne, FL 32904)

POISON IDEA
"Feel The Darkness (Remix)" 7 "
This single came with Fear and Loathing Mag, but I didn't get to see it, I just got this single out of the review bin. I've heard rumors that Poison Idea are no more — hope that is a bogus rumor but if it ain't this might very well turn out to be one of the last releases pre-breakup. But no matter what you know as well as I do this is worth having like everything else they've ever put out, right?!? By the way, the program is the same on both sides of the single — Shane
(Vinyl Solution)

POLVO
"Today's Active Lifestyles" LP
Polvo's seccnd album is a stoned frenzy of experimentation. The guitars work at you like little pieces of cheesecake going bad. Their properly untuned approach is close to Sonic Youth's though in a much more rudimentary way. Through songs such as "Thermal Treasure", "Stinger (Five Wigs)" and "Time Isn't On My Side" (with electronic videogame noises notwithstanding), Polvo prove that weirdness counts much more than musicianship in some cases. - Cake
(Merge Records POB 1235 Chapel Hill, NC. 27514)

PORNO FOR PYROS
"Porno For Pyros" 7-inch
This is a bootleg single limited to 1,000 copies and was recorded during last years' Lollapalooza II tour (when Porno For Pyros took to the second stage for a few shows). The B-side is "Bad Shit"(which was mislabeled as "Slow Down" on the sleeve). This single

contains two of the weaker songs from the new Warner Bros album. The sound quality is terrible but more energy seems to come across here than on the new album. Just like Jane's Addiction but with a weaker guitarist who has to fall back on textural effects and gimmickry. Better than nothing. - Hubert Humpme
(No Address)

POWDER MONKEYS
"Yin Yang" CD
Three cuts of Stooged-out rehash from down under. If I'm to believe their press release, these Monkeys pride themselves on sloppiness and lack of pretention, but plenty of yank off guitar solos and hokey 70's arena rock lyrics about bein' a rockin' "apparition in 3-D" and "gettin' busted ,yeah, it's alright" took the Kiss "Alive"-era rewrites straight into Spinal Tap territory. At this point, if you're gonna do this stuff, ya' better be prepared to goof on yourselves and shove Spam up your ass on stage, and L.A.'s Fearless Leader has been there/done that. On disc we can't just can't see that smirk on your face, and this is a goof, right? Hell, if these guys blew into town I'd probably be one of the few people up front, Bic lighter spittin' out 3 inch flames yellin' for another encore, but I wouldn't plunk down cash for the record.-Martin McMartin
(Dogmeat)

PREHENSILE MONKEY-TAILED SKINK
4-song 7" E.P.
The Dwarves meets the Stooges in a time warp (which crossed 1990 with 1970) and creates an unlistenable muck of junk which smells like dead flowers. "I'm A Spy" could be a 1978 AC/DC outtake. Love. - Cake
(Bulb Records POB 8221 Ann Arbor, MI. 48107-8221)

PRIMUS
"Pork Soda" CD
Primus' fourth album has them sounding more like Rush being influenced by the Residents than the stupid "funk" label that has been placed upon them by the mainstream press. Fuck that. This is definitely an unconventional album full of some real cool instrumentation and shit. Best cuts: "My Name Is Mud", "The Ol' Diamondback Sturgeon (Fisherman's Chronicle, Part 3)", "Wounded Knee" and the epic tune "Hamburger Train." Les Claypool is a fucking genius and who the fuck cares that they're on a major label anyway? - Cake
(Interscope/Atlantic Records)

PRISONSHAKE
"2 Sisters" 7-inch E.P.
New three song E.P. by Prisonshake and it's time to kick back and engulf the fumes. Produced by the infamous Andy Shernoff (Ex-Dictators) and cooking more garage grease and noise fries than anyone would ever think possible. Also includes "Spoon In My Coffee" and "Elsbar." - Cake
(Scat Records POB 141161 Cleveland, OH. 44114)

PUDDLE
"Self-titled" Cassette Release
Decent punk rock. — Shane
(Band Contact: (302) 652-0769)

PUTTERS
"John Hicks" 7"
One of the Empty bands, but this here is their newest release on another cool Northwest label. I caught these guys on their swing through LA and they told me they call what they do "'Merican Music". I call it bitchin punk rock. And once again it is some kind of cosmic conspiracy because the bassist/ singer/ mastermind James hails from Tucson and once appeared with members of Earl's Family Bombers in The Good Guys — Pete Frame, are you paying attention!!?!! — Shane
(Bag of Hammers, PO Box 928, Seattle, Wa. 98111)

QUICKSAND
"One Alone" CD EP
Contains a version of Morrissey's "How Soon Is Now" and though they're not quite as limp and fey as he they're pretty MOR college stuff that don't move me. — Shane (Polydor)

QUINCY PUNX
"Get The Humans!" E.P.
Here they go again... The cartoon punx's sequel now on vinyl. In the good 'ol nasty L.A. punk tradition (they're from Minneapolis...) they vomit out seven more boot-in-face classics. For those, who are not dumb little kids, who's been around the scene for a long time this will bring up memories of how dumb you were a decade ago... Product of a time warp? Product of a sick and twisted mind? This is nasty'ol punk rock. A total gut-buster. - Katz
(Recess Records, POB 1112, Torrance, CA. 90505.)

RABID NAUSEA UNLIMITED
"Not To Touch GG Allin's Corpse" 8-Track Tape
Before you know it, the return of RNU (who were originally called Puke's Dog back in `87 when they formed). Thrash, thrash, thrash, thrash, thrash, thrash, thrash, thrash and more thrash then you can thrash around you room with. Don't forget to pick up their limited edition of 84 copies of their fifteenth split single with Brutal Truth (which is available through a real small label in the middle of nowhere... ah... maybe... in... East Slovenia... or was that West Hills in Northridge...?). What can I say about RNU other than maybe this time you've never heardanything like this.... - Cake
(Sloppy Demon 777 E.66th St., Alcohol, DC. 10002.)

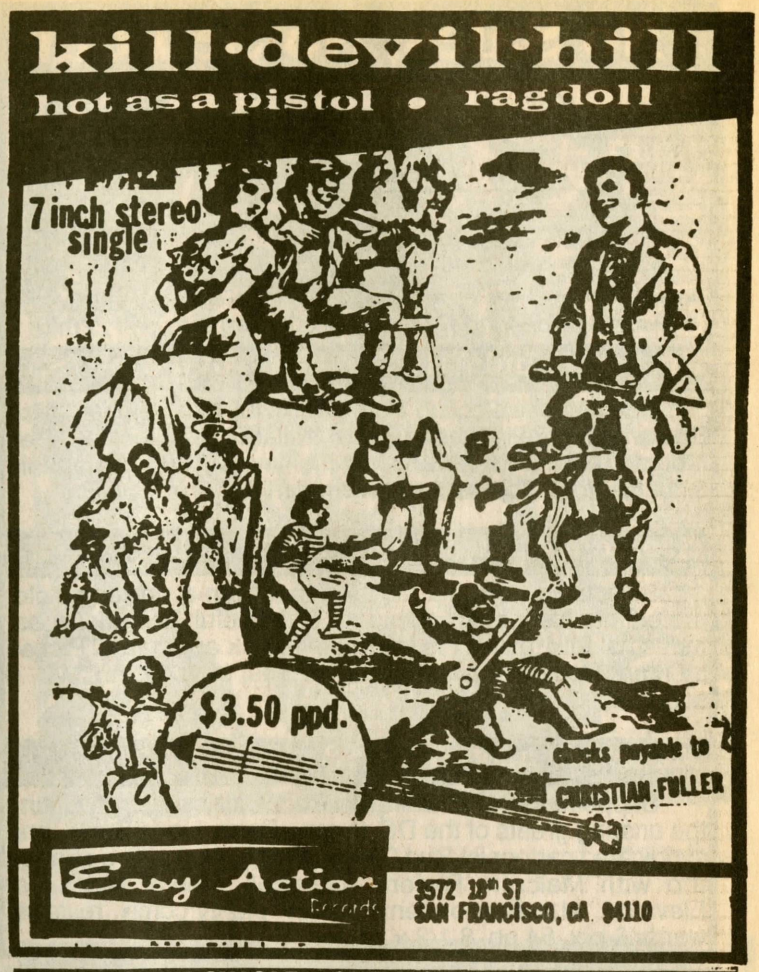
RAGING SLAB
"Dynamite Monster Boogie Concert" CD
Imagine a combination of ZZ Top and Grand Funk Railroad (in fact, the CD disc itself is a very similar reproduction of Grand Funk Railroad's "E Plurbius Funk" coin album cover from 1972) with lots of groovin' def-defyin' boogie-oogie-oogie-isms. "Pearly" is a good indication of that slide-guitar jammin', jammin'. Fuck off if you are offeded that this is not punk rock. Best cuts: "Anywhere But Here" and "Lord Have Mercy." This is the dawning of the age of Aquarius. - Cake
(Def American)

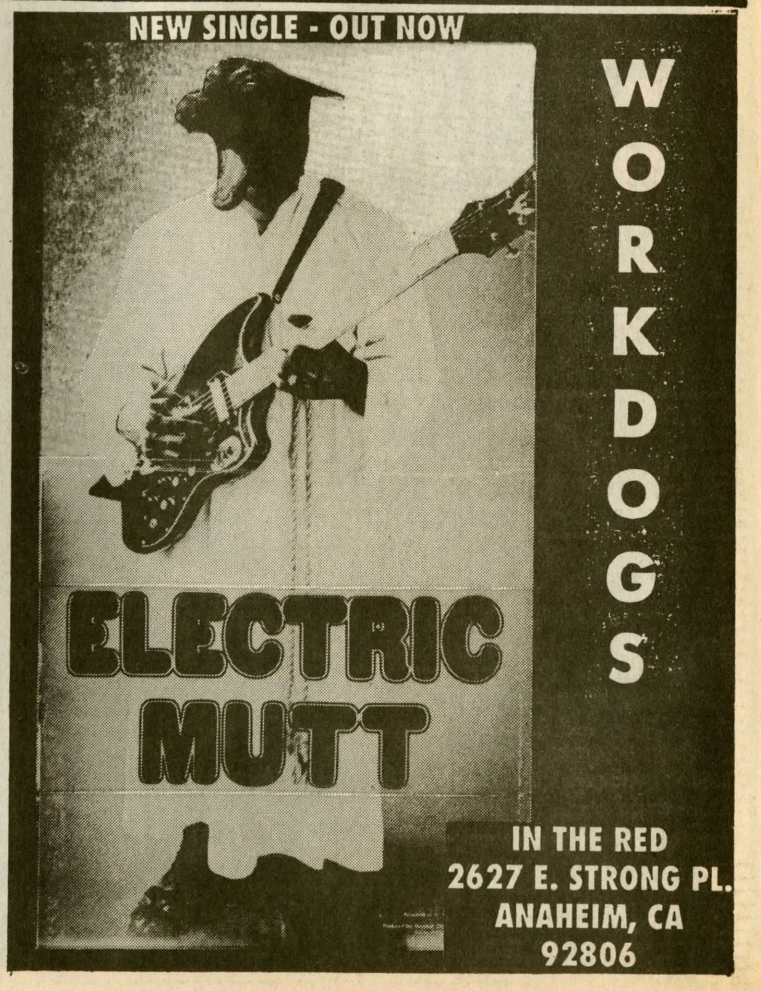
RAMRAIDER I.T.A.
7"
In reality this is really the Blaggers. From what I've heard, this is a bootleg of a studio demo for E.M.I., but the sound on this is excellent. This record is great, really great... Just mix some Clash with a bit of melodic hardcore, and you get this. Something to look around for... a real catch. - Katz
(bootleg, no address, U.K.)

RANCID
CD
Hold onto your hats, because you know two ex-Operation Ivy members aren't gonna release any weak shit. East Bay punk at it's very best. It would be untrue to say there aren't any elements of the OP IV sound here, and actually this sounds a lot like OP IV without the ska, and they seem to have gotten a lot better playing their instruments as well. In other words, it's kick-ass punk with a message that starts fast and ends fast, with the songs underlying catchiness pulling you along for the ride. Albums like this renew my faith. -Royce
(Epitaph)

RAYMONDE ET LES BLANCS BECS
"Self-titled" 12" LP
Unlike alot of the records we get from oversea this has a European feel to it as if some kind of traditional music passed through cabaret traditions onto rock is at work here. I guess what I'm hearing is almost like a foreign Talking Heads back in their early days when it was close to herkyjerky punk rock . More confusion — I thought the bands name was in French but they're Italian. Horns and vocal flourishes abound and give it the quirky eclectic feel I'm trying to describe — I guess there is a little sampling going on too — at least between tracks —this one interlude sounded like Cage's " Radio Music" —Hmm—Shane
(Cratozoere/La Bande A Bonnot Contact: Via Valssassina, 3/5, 00141 Roma, Italy)

REDD KROSS
"Switchblade Sister" 7"
Remember these guys? Yeah, there still at it. I'll give them credit for having the balls to release this beautiful full color pic sleeve sporting a hot looking naked girl with a bass! Pretty striking, too bad the music pales in comparison. Although tight and full sounding, Redd Kross have settled on making mediocre 70's rock - which I guess is only fair to say that in that context (if that's your thing) this is right on the money. - Al
(This Way Up POB 803 N. Hollywood CA 91603)





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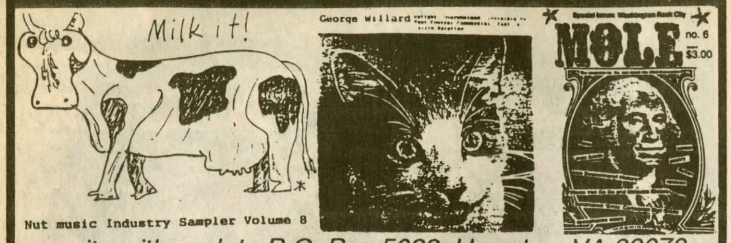

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Nut Music Industry Sampler, Vol I--cass $3

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George Willard--Uptight EP--7" $3

Selections from his *rail* tape that form a unified whole, projecting his personal brand of hopeful hopelessness. Industrial folk, guy & his gtr & his 4-track approach. Picked by Mark Robinson (Unrest) for his best of yr 92 in CMJ. 6 songs.

MOLE #6--magazine $3

Supposedly the Washington Rock City issue, highlighting the unsung greats of the DC scene: Rake, Linda Smith, and syndicated cartoonist Bud Grace (*Ernie*). Includes a strange trip with Malcolm Riviera (Gumball, Velvet Monkeys, Elevator), Alzo Boszormenyi history, plenty comix, reviews, words & pix. 54 pp. 8 1/2 x 11.



REDS
"Stronger Silence"/ "Fatal Slide" CD
This CD clocks in at 78:03 and includes The Reds last two albums from 1981-1982 on one clean CD. They had previously released an album and an E.P. on A&M in 1979. Their songs were akin to the power pop/commercial side of things, kind of like The Fixx and the vocals remind me of Jaz Coleman of Killing Joke. They had some memorable songs like "The Danger," "Try It On You" & "Social Service." Not the most insanely talented band on Earth, but The Reds are definitely worth a listen. They were so... `80's! - Cake
(Helter Skelter SRL 00162 Roma P.Le delle Provincie, 8 Italy)

REV HEAD
"Killjoy" 7" EP
Hairy English dudes on a cool Vegas label, Behemoth Records. The awesome pix and morbid cartoons on the sleeve had me expecting something way heavier, but "Killjoy" had gloomy influences along the lines of Echo and the Bunnymen, if I can jar my new wave memory for an apt comparison. "Sweet Jesus" repeated a warm, repetitive space-bass groove, a bit too mellow for my taste. "I Feel" was darker. I betcha they dig Joy Division. Anglophiles will dig, no problem. (I noticed this label failed to get its address tacked on to Shane's review of the Crawlspace EP in Flipside #84, so write Darren at the address below if you wanna get you're trippy little hands on that.) -Martin McMartin
(Behemoth POB 27801, Las Vegas, Nevada, 89102)

REZILLOS
"Can't Stand The Rezillos: The (Almost) Complete Rezillos" CD
This is an incredible artifact of an important band from the late '70's whose (almost) complete recordings are on this CD. The missing tune is from their "Mission Accomplished... But The Beat Goes on" live album from 1978, "Destination Venus." Completely essential... but when's the Silicon Teens compilation going to be released? - Cake
(Sire/Warner Bros.)

RF7
"Traditional Values" CD
I talked about the imminence of this release in a column an ish or two ago— well band associate and producer/engineer Spike Marlin has managed to get the CD out on his own Skreaming Skull label— now if only I can get these guys to play live— cuz there is no doubt that they were one of LA's all-time great hardcorebands —and the fact that they have a CD out at this late date that is their best release ever is a cause for celebration — but it is making me nuts that I can't watch 'em kick out the jams too. There are three songs that are tracked back to back that are like my life story in a nutshell— "I Can't Control Me", "Close To The Vein", and "Don't Fuck With Love" —you can bet this is one of my most played CD's of '93. Sends shivers up and down the kundalini's pathways —let me tell you —Shane
(Skreaming Skull PO BOX 136, 2405 Glendale Blvd., La, Ca. 90036

RHINO HUMPERS
"Realize" 7"
With a name like Rhino Humpers I expected something more than boring riff-rock with lame "yeeeooowws!" I didn't get it though. Forward this one to Circus. - Royce
(3702 S. Fife St., Suite #13, Tacoma, WA 98409)

RICHIES
"Don't Wanna Know If You Are Lonely" C.D.
I've heard quite a bit about them, but this is the first time I have been exposed to their sound... Half of this are covers of Husker Du, Bangles, and Les Sheriff, of which they do an amazing job at it. They help show off their very polished pop edge. Their originals are dune with the samr flair as the covers, but are not afraid to hit the overdrive, especially on their thrashier tune "DT 125". For the intro to "Elvis", they got Nevrez, the one and only Turkish Elvis impersonator. - Katz
(We Bite, Gonninger str.3, 7417 Pfullingen, Germany.)

RIPCORDZ
"Decision 93" E.P.
These guys have been around for quite awhile, and this is their latest release. As you can guess the topic of this E.P. is about the elections... The long and boring Fugazi-like song, "Vote", was also intended to be a long and boring song, just to mock that stuff, but still has a serious message behind it. The other two songs are done in their, more familiar, melodic punkcore style. They are about them tyrants that were recently deposed, Reagan/Bush and Brian Mulrouney. Along with the lyrics, they also have a story behind each song, to help explain them to greater detail. - Katz
(En Guard, 1671 St-Hubert, Montreal, Quebec H2L 3Z1, Canada.)

ROCK STARS OF LOVE
"Self-titled" 7"
Contains the overnight classic "The Last Temptation of Charlie Manson. "This is connected to the strange folks who do Var Tufa fanzine and the even stranger ones who worship Ms. Satan — so how could you go wrong picking this up?!! — Shane
(Hobart Arms, PO Box 8104, Bellflower,Ca. 90706)

ROCKET FROM THE CRYPT
"Circa:Now" CD
Yes, the San Diego's band second album is reissued on a major amere eight months after it was first released. I know that it was given a "Christ's Second Coming"- type review by Ted already so there's no need to elaborate anymore on this. Pick up their indie singles, too. They're even better. - Cake
(Interscope Records)

ROCKET FROM THE CRYPT
"Pigeon Eater" 7"
First record I've heard from this band since the cookin' "Paint as a Fragrance" LP a few years back, when nobody I asked had ever even heard of 'em. Now they're buzzin' up college charts with catchy cuts like "Pigeon Eater" which has that now standard 90's pained vocal howl. Rocket sounds like a wired-out Soul Asylum, doin' crank before their photo shoot for Sassy magazine's "Cute Band Alert" and deciding to get mouthy with the photographer, and that's a compliment. B-side's "The Paste That You Love" was slow, drony, and experimental somewhere beneath very Queen-ish power chording. Melancholy feel recalls the worst of Elton John or Gun's and Roses horrid "November Rain" opus. Smells like progressive rock. When in doubt, stick with louder/faster, ok guys? I know it's only a crummy b-side of a single, but leave the sensitive shit to Superchunk. - Martin McMartin
(Merge)

ROPERS
"Sunbathe" 7"
Velocity Girl's Archie told me about this band when we spoke during their tour a few months back, so when I saw this I figured it would be worth a listen. Little did I suspect they would be so wonderful. Ever get a record, and after one listen sit there stunned by it's sheer beauty? This is one of those records, I kid you not. Ropers weave some guitar pop that mixes British influences with the best US indie and come out on top. The recording quality, sadly, is pretty poor, but that doesn't take away from the magic of the songs, just turn it up so everyone can hear! -Royce
(Slumberland Records PO Box 14731, Berkeley, CA 94701-4731)

RUBIE FRUIT JUNGLE
"Self-Titled" Advancxe Cassete EP
Sent to me all the way from Norway — or maybe from someone stateside representing these guys, All I can say at best though is decent rock on this 3 song thing. Oh yeah — I can add that it was produced by the main guy in Ultra Vivid Scene — Shane
(Contact: Black Market Records (212) 481-1920)

S.U.R.G.E.
"A Nation Bred On Ignorance" cassette
Six mid-tempo hardcore tunes... some with some metal influence, especially the slow metallic song, "The Funeral," which musically remind me of late period Gism. This is the newest band Roger Armstrong, is involved with, after No Lip, Sic and Hopeful Monsters. - Katz
(Straight Time Productions, 8546 North 108th Lane, Peoria, AZ.85345)

SALAD DAZE
"Uncle Dad" 7"
Fairly typical guitar dominated rock stuff, just sort of

meandering along, never showing any real spark or vitality. Not hard to listen to, but it was no problem removing it from my turntable either, if you know what I mean. Why bother with something run-of-the-mill when there's so much new, exciting music out there? Has the drummer from Fluf in it. - Royce
(c/o Miles Gillett 4038 Germainder Way, Irvine, CA 92715)

SAM BLACK CHURCH
C.D.
Sounds like death-metal to me... - Katz
(Taang)

SCHIZMA
E.P.
This is the debut self-produced release by this band. They play four western-style hardcore that constantly changes tempo and when they go into their manic-melodic sections they kind of have that Swedish pop-core feel to it. They have a three color card jacket, too. - Katz
(Heartcore, Mlodziezowa 15A/45, 09-100 Plonsk, Poland)

SCHLONG
"Tumours" 7-inch E.P.
With all sorts of tribute albums and cover songs popping up nowadays something like this was inevitable. Who do these jokers fuck-up? Fleetwood Mac! The whole "Rumours" album... sped-up and condensed into this 7". Beer-soaked madness. Get this. -Katz
(Bun Length Records, No address.)

SCORN
"Colossus" CD
Pretty mystical stuff ala Current 93 or good Throbbing Gristle by what I think is a group from the Netherlands. — Shane
(Earache)

SCORPIO RISING
"Pig Symphony" CD
I was expecting another shitty UK band but was pretty surprised. Not a masterpiece by any means of the imagination, but a good record nonetheless! Best cuts: "Silver Surfing" & "Goofball." Reminescent of Echo and the Bunnymen. - Cake
(Sire/Warner Bros.)

SCRAPS
Live E.P.
This is a live E.P. of this infamously noisy French thrash band. It comes with the second issue of the German S.E. zine "Enemy's Voice." The recording quality of the disk is not the greatest,but the energy still comes through. They are one of the bands critical of the consolidation of the European economy... Europe as a single market. Their singer, David, has an article, in the issue this comes with, on this subject matter. They even do a Pink Floyd and Uniform Choice cover on this six song release. -Katz
(Ammuntion Records - Zum Lohbusch 52B, 5600 Wuppertal 1, Germany.)

SCREAMER
"He Said Yes" cassette
This is mid-tempo drunk punk. There's also a bit of good ol' Oi Oi sounds here, along with a touch of Motorhead in others. Most of the song have alcohol references throughout the lyrics. Ten songs in all. Fun. - Katz
(no address, U.K.)

SCREECHING WEASEL
"Radio Blast" b/w "The Girl Next Door" 7"
The beautiful thing about Screeching Weasel is that the"hooks" of these punky pop gems are not done by the guitars, but are carried through Ben Weasel's fucking excellent style of singing and the way he projects his lyrics. "Radio Blast" has three different parts with "hooks" like this! Essential catchy Ramones- like stuff with a great singing style that makes this one of the most listened to songs of the year. —Ted
(Underdog Records, PO Box 14182, Chicago, IL 60614)

SCREECHING WEASELS
"Ramones" LP
When you only thought of them as another Ramones-clone band, now they are the Ramones! Though, it's only "Memorex", they stay true to the Ramones' first album, and not fuck them up... It's limited to 1700 copies, so get it quick before they're all gone. - Katz
(Selfless Records, U.S.)

SEASON TO RISK
"Self-titled" CD
I guess this is the same group who gave me their single which I reviewed last iss or the one before — it was strange how I got that one — the band had played a late set at Raji's and I got there too late to hear them — but as I was standing around I noticed the band giving out copies of a single to anyone who wanted one — so naturally I got in line for one and then I thought I'd let them know that at least that one would be getting them a review — but though I talked with them for a few minutes they gave me no inkling that they were signed to a major with a CD on the way — the subsidiary is Red Decibel but it is out on Columbia — the producer is one Jake Wisely who if I'm not mistaken publishes Sheet Metal and Uncle Fester zines.— this CD is certainly not on the metal tip that Jake has featured prominently in his mags — this is post -punk that would be at home on Touch and Go. It is still growing on me but at this pointI'd call it recommended. — Shane (Columbia)

SEATTLE REICH
"Armed With Grunge" 7"
It's more of that generic Sub Pop grunge rock... None of this has nothing to do with punk rock, obviously, but none of this Sub Pop stuff ever did. There's nothing new or original about any of this, cuz I've heard shit like this back in the '70's, so there's nothing here I want to hear. Sub Pop as the true hardline? I guess so, especially the neanderthal behavior of many of their followers. The flipside of this disk is the very generic "Sub Pop or Die." Nothing new here. Limited to 35,000. - Katz
(Sub Pop)

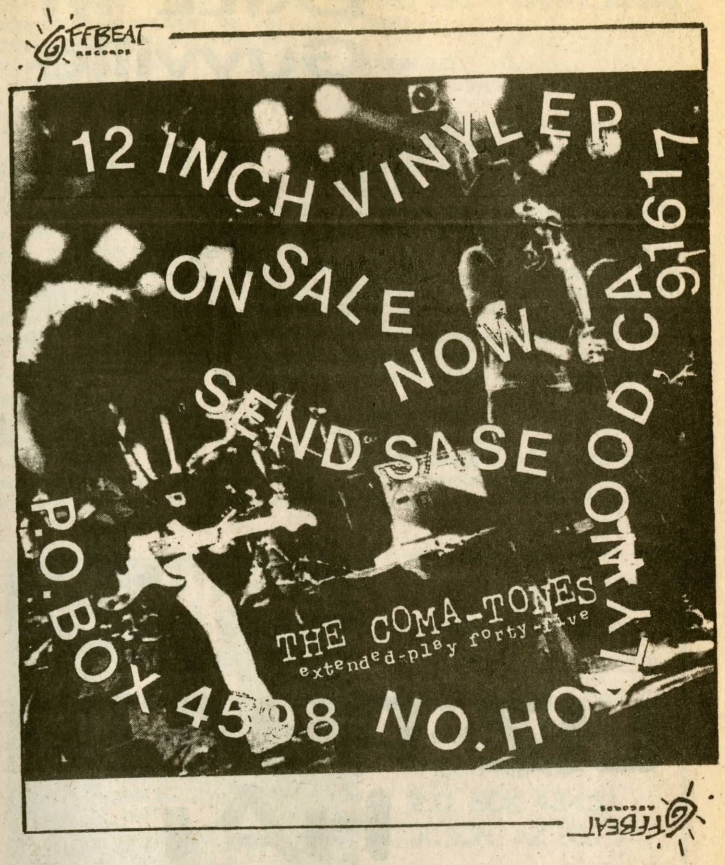
SEBADOH
"Bubble and Scrape" CD
Seventeen tunes, some really good low-fi indie rock, and some noisy experimentation, mostly not so good, by the other two guys who are not Lou Barlow (yeah, the one who got kicked out of Dinosaur Jr.). To be fair, not all of their songs are bad, but compared to Barlow's material, it falls a little short, although it does add variety. I think most people who have a problem with Sebadoh don't like the feel of restraint, like they're constantly holding back. But if you can stand their casual approach, then this album is as good as any they've done. -Royce
(Sub-Pop)

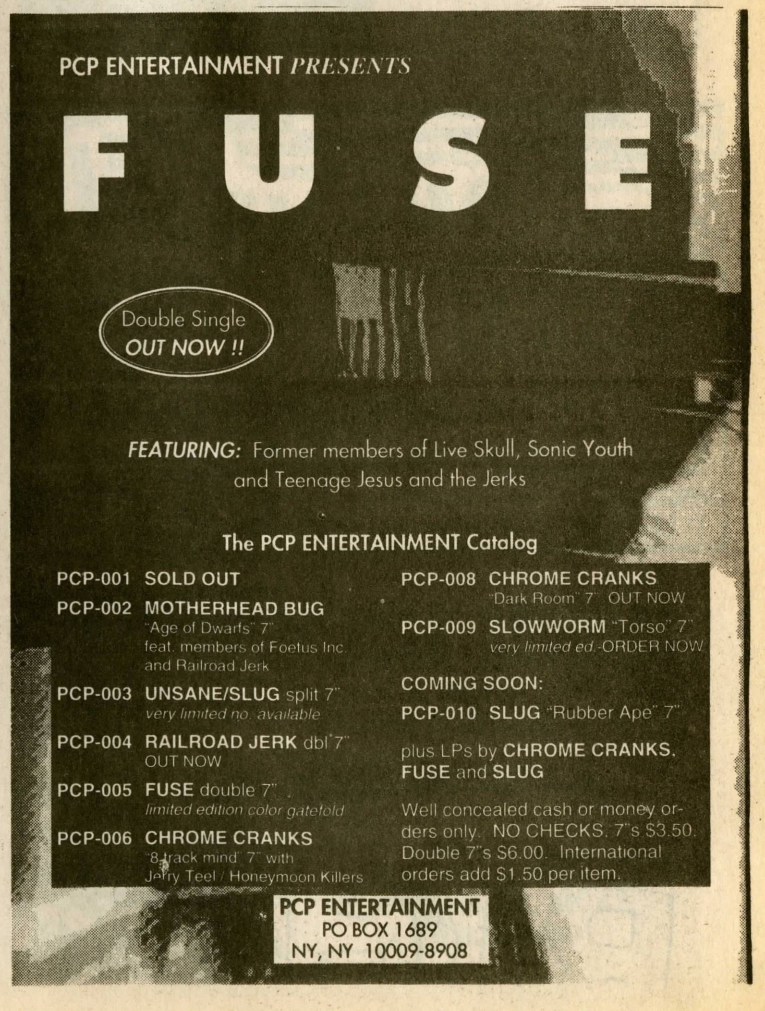
SEEMEN
"Seemen" CD
As far as I know, this is Seemen's first full length album (or first release. Period. - for that matter) and is more of a noise/montage album than anything. The tracks on this sound like a cross bettween "Kuntz" & "U.S.S.A." -era Butthole Surfers and Steven Stapleton's awesome Nurse With Wound projects. Supposedly, Seemen are Gibby's favorite band, or so I've heard from quite a few sources. Checkout "Los Frupos Del Desco" and the sample crazy "Nirvadonna" for the best results. - Cake
(Bomp! Records POB 7112, Burbank, CA. 91510)

SEERSUCKER
"Self-titled" 7"
Part of the Atlanta tip — real nice piece of post-punk — one of the songs is theirs and the other is by Mercyland which I figure is either another group on their scene or else was an earlier incarnation of their own band. -Shane
(Worry Bird Records, PO Box 95485, Atlanta,Ga. 30347)

SEIG HEIL
"Auschwitz Fer punkers" Boot E.P.
This is a crappy sounding "live" bootleg of the generic Sub Pop band. Not worth the $15 the stores are charging. On "Blood-red" vinyl. Limited to 666 copies. Only recommended for hardline Sub Pop fanatics...Are you one? - Katz
(Subreich/Swastika)

SETH
"Acoustic Rage" E.P.
Not as cheezy as you think, so don't delude yourself with tired images of happy hippies dancing in your





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head... Think of pissed punx. Seth rises from the ashes of Dylan, but with teeth grit and fists clenched, tossing aside the humble and polite nature of folk, to croon protest chants. Studio overdubs add texture to this once minimal musical form. "Die Skier" kicks ass, for a spoken word piece. - Katz
(Mass Media Records, POB 2692, Costa Mesa, CA. 92626.)

SEVEN MINUTES OF NAUSEA
"Disobediant" E.P.
I remember reviewing their first demo back in 1986. It was a wall of noise then... It's still a wall of noise now. There's a few hundred songs here and a song list and lyrics for them. As with all their past releases the tunes taken as a whole tend to sound "industrial." Do you think you have the stamina to handle this? - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

SEX BOMBA
"Alkohol" CD
If you can't get enough of that catchy `77 style melodic punk rock, here's more to quench your thirst. Though not as hardcore as their fist album, this one has alot of really cool toe-tapping tunes. I found the highly infectious melodies to be quite colorful. This is another killer release... A great catch. -Katz
(Arston Records, Poland)

SEX IN TABOO CREEK
"Soft" 7-inch E.P.
The band name is great but their music is too much like Green Day, All and Superchunk for my tastes. Sorry. - Cake
(Smoothie Records 1507 Wilson St, Apt.D, Columbia, MO. 65201)

SHADOWY MEN ON A SHADOWY PLANET
"Sport Fishin': The Cure Of The Bait, The Luck Of The Hook." CD
Twenty-four little ditties sure to soothe your hot ass during the summer months. One of the most expressly gifted rock bands in the world. Would give the Ventures a run for their fucking money. Surf guitar the way everyone should play it. - Cake
(Cargo Records)

SHITBIRDS
"Oh Joy" 7"
To further annoy collectors across the world. the Shitbirds, John Kricfalusi (Ren & Stimpy fame) and L.G. John have collaborated there talents and released not one but two insanely limited promotion only singles. First came the Shitbirds original "Oh Joy" 7". Aside from having some of the funnest rip-roaring pop-punk, the title song's lyrics consisted entirely of Ren & Stimpy dialogue, which made it a big no-no in the eyes of all the womenat Nickeloden. Consequently there were only 80 of these made, all given away. The song "Oh Joy" was then given new vocal tracks and original artwork by non other than John Kricfalusi. The character on the cover looks suspiciously familiar and is named"Kumbercheebee the Dust-Mite". There were 500 of these made, 300 to John K., 100 to the band and 100 for "promotion". Luckily there is a 10" coming out in the near future which will have these songs and a couple more. But I doubt the artwork will be the same. Good luck. - Krk
(Sympathy For The Record Collectors)

SIDESHOW
"Eggplants And Sunspots" CD
Thrashead would of normally have gotten this, but he's on the road touring, so it had to get reviewed. Here we have some punk rock with some undertones of some pop and jazz. They display some edginess in their sound and a good healthy dose of fuzz in the guitars. Fans of alternative would really get into this. - Katz
(Caulfield Records 5701 Randolph Lincoln, NE. 68510)

SIEKIERA
"1984 Demo" Cassette
This is the rerelease of their `84 demo, which was released a year prior to the singer leaving the band to form Armia. This is raw and brutal hardcore in the old UK vein. This was before they turned into a post-punk/death rock band. - Katz
(Fala, Poland)

SIX YARD BOX
"Imagination Is Greater Than Knowledge" C.D.
For a label known for it's grind-core acts, now it deviates from that course... This is nothing but electro-rave dance shit. No thanks. Just when you thought disco died a painful death a long time ago. - Katz
(Earache, U.K.)

SKIN CHAMBER
"Trial" Advance Tape
Great grindcore from industrial stalwarts. — Shane
(Roadrunner)

SKIN CHAMBER
"Trial" C.D.
Take some Candlemass, Hellhammer, and Godflesh, then melt down... Contaminate this already unholy brew with corpse of Flipper... Pour into the nearest toxic waste dump, and let fester. In time, it will mutate into what you have here. Contains nine very painful tracks. - Katz
(Roadrunner)

SKINYARD
"Self-titled" 10" EP
Three songs, two off the upcoming LP (why did I think this bandwas defunct?) and one live track. Fucking fantastic Jim Blanchard cover — worth owning for it alone. And how fares the band — well I've been a fan and this record enhances not alters that fact —I for one love the "Seattle" sound when it's done right — and since Jack Endino invented the damned sound it figures his band would do it right. I like Skinyard better than his stuff with/as Earthworm.— Shane
(Cruz

SLAS
"Eye Of Confusion" E.P.
Even though they are the leaders in noise-core, they let down the wall to let this non-noisy slab of vinyl out. This is some excellent melodic hardcore that brings to mind the Ewings or the Richies and have a tiny bit of that Southern California sound on top of that. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

SLEEP
"Sleeps Holy Mountain" CD
There are so many ways I can aproach this release. You want to talk Black Sabbath, I've been collecting them for about 10 years. We're talking pic. sleave singles, box sets and everything inbetween. Not many other rock bands matter (almost forgot Alice), so how does one sit down and enjoy a 52 min exploit into the sacred core of the most influential band ever. I dont fucking know. Im simply too close to pass judgement. I mean these songs sound like fucking out takes of the first two albums. Weird, they might as well be, fucking Beattlemania. - Krk
(Earache)

SLINT
"Tweez" CD
A reissue of the seminal Kentucky based band's first record. Slint made some innovative and wonderful noise and went largely unnoticed until recently. Of course, now they're on the verge of success, but I believe they split a while back. At least their records will be commonly available now, and maybe their new popularity will bring them together again? Anyway, "Tweez" is considerably different and takes more getting used to than their later "Spiderland" LP, but once you've sunk your teeth into these nine tunes, you'll be craving more. And if you have no idea what I'm talking about and have never heard Slint before, my suggestion would be to rush on down to your local record shop and check them out, letting your own ears be the judge. -Royce
(Touch & Go PO Box 25520, Chicago, IL 60625)

SLINT
"tweez" 12" LP
One of the premier "slow rock" bands I haven't heard enough Codeine to make the comparison but I can say this album works well on its merits since it doesn't plod. For the record —one of these guys was in Squirrel Bait oh so long ago —he must have been one of the band who didn't want to leave home because Slintare based in Louisville, Ky. About my only quibble with this is it would have been more effective without any vocals — or at least lose the spoken voiceover BS! -Shane
(Touch and Go)

SLOPPY SECONDS
"Knock Yer Block Off" CD
More straight foward punk from these die-hards. Lyrics are charming and the music is yer traditional catchy buzzsaw Ramones thing. By this time in your musical experience ya should know what you think of these guys. - Krk
(TAANG!)

SLUE FOOT SUE
"Self-titled" Cassette Release
Decent rock. They thank The Putters. — Shane
(Contact: H. Hitner, 3839 E. Calle Ensenada, Tucson, AZ. 85716)

SLUG
"Hambone City"/"King of Ghosts" 7"
"Hambone City" is a cool track which relies more the bass than the other instruments to keep it bouncing along. On the other hand"King Of Ghosts" is a more buried sounding track with its dense layer of coiling and uncoiling guitars and pummeling drums that gives it a sorta Live Skull feel and makes it the better of the two. A cool offering that should make these locally known noise mongering dorks not just local, if of course that hasn't happened already. - POOKIE
(SFTRI)

SMACK DAB
"Queen Crab" CD
Sweetness and joyfulness are in each of the eighteen songs on this album. Smack Dab are like an even more rudimentary Beat Happening with a ten-year old girl on vocals. This album makes me want to lick a honey can clean or just eat a huge candy bar with Shonen Knife in the room watching. - Cake
(Homestead Records POB 800, Rockville Centre, NY. 11571-0800)

SMALL BALL PAUL
"Self-Titled" Advance Cassette
Got this from Shira at Thirsty Ear who'd read my favorable review of their single and who wanted me to hear these tracks that will be on a new EP coming out next month produced by Paul Mahern, who I guess did Afghan Whigs. There'd been a significant label change line-up change since the single including a new guitarist — now I'm not sure if that means the guitarist whose work I enjoyed so much on the single is out of the band — all I can say is that the new stuff sounds pretty decent — I've had mixed reactions from those whose second opinions I've sought — and since the cuts have only halfway sunk-in I'll just give this a qualified thumbs up. —Shane
(Thirst Ear Contact: 274 Madison Ave. Suite 804, Nyc,Ny, 10016)

SMEAR
"Hung" 7"
White vinyl. 2nd seven-inch. They sound like Coffin Break but probably want to be Pearl Jam. Not very memorable to my ears. -Cake
(Subcorrior Records 44 Jane St., Providence, RI. 02904)

SORE THROAT
"Abraham's Ear" E.P.
This was originally released as the "Aural Butchery" demo which was released on Insanity Tapes in Burlington, Canada. As you expect, this was a wall of noise. The B-side was a live recording at one of their gigs and this side is even noiser. Tons of chaotic noise that's raw as shit. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

SPEAKEASY
"Mindbox" Tape Release
Hailing from Gary Pig's hometown near Ontario in Canada these guys play some decent punk rock. — Shane
(Band Contact: 152 Hanson Road, Mississauga, Ontario, L58 2E4, Canada)

SPOON
"Hot In Here"/"Manimal" 7-inch
Having released only their third single in as many years, Spoon contines to amaze with this Italian only import single. "Hot In Here" is sung by Brett and is an incredible song which has been a part of their set for two years now. "Manimal", the Germs cover, is sung by Mia the way Darby would have liked and kicks my ass to Jupiter. I played the song over the phone to Pat Smear and he loved it. - Cake
(Helter Skelter Records 00162 Roma P.le delle Provincie, 8 Italy)

SPOON
"Hot In Here" 7"
One of LA's best and it turns out the single had to come to us via an Italian label. The title track is more similar to their live sound which has lots of bluesy lead guitar —or at least some —maybe not as much as live — but the flip side is a very faithful cover of the Germs "Manimal" with the sound of Mia's voice taking the place of Darby but the music sounding uncannily like the original on the GI album. This single is highly recommended — Shane (HelterSkelter)

SPRAWL
"The Man With The Yellow Hat" CD
On this release Sprawl have become Funkadelic (right before they turned into Parliament). I mean, "The Wages Of Death" with the percussion-encrusted production and stoney guitar doodlings would give Lenny Kravitz a run for his money. The back cover of the album is a mishmash of the musicians gathered therein with an almost psychedelic "Disraeli Gears" look to it. Sprawl will,hopefully, take over for those sick funksters, the Red Hot Chili Peppers, for the throne of best funk band of 1993...just you wait and see! - Cake
(Rastaman Work Ethic Productions 5615 Morningside Suite 300 Houston, TX. 77005)

SPURGE
7"
Well, for starters, the photo of this band shows them wearing Nine Inch Nails t-shirts and drinking coffee. OK. This is what I would definately consider "alternative" major label bait. Only a girl or a real bored shmuck could ever convince himself of liking this. - Krk
(Word Of Mouth PO Box 25656 LA Ca 90025)

MY COUSIN KENNY
"Go Man Go" 7"
Q) What did you do with all the money?
A) What money?
Q) The money your Mom gave you for singing lessons.- Krk
(Alleged 4110 N. Southport Chicago, IL 60613)

SEIG HEIL
"The Final Solution" 7"
Your typical Nirvana-wannabe band that's cashing-in on the whole "Seattle Rock Phenomena." They spout off the usual "I Hate H.C." party-line, and advocate the annihilation of the H.C. scene, which is evident in the title track. Profits are used for the establishment of a new "Auschwitz" for non-believer in the Sub Pop Death Cult. So, I guess this is a benefit single by the Sub Pop Skrewdriver (which is ironic since Skrewdriver's latest release sounds so much like Nirvana!...) The B-side is another tired Sub Pop tune, called "Swastika," which is about the macho strength of the "Seattle Reich." Rumours have it that there is major label interest in them, which is no surprise since Sub Pop is where you go to become a rock star. Typical Sub Pop. Limited edition of 35,000. - Katz
(Sub Pop)

ST. JOHNNY
"High As A Kite" CD
Here's the second band found by Kim & Thurston and soon to release an album on DGC Records. This album is simply a compilation of their first single (available on Ajax Records) and five other previously recorded songs. Sounding similar to early Jesus And Mary Chain, St. Johnny are your parents' unbest nightmare. - Cake
(Rough Trade)

STAIGHT OUTTA IRELAND
"Straight Outta Ireland" CD
Only a few of the cuts here are worth the effort of slogging through some dreary Celtic ballads for. The Young Dubliners' "Mama" is full of great pop hooks and harmonies. It reminded meof The Association. The real gem here is Lir's "In A Day" which is a fabulous, Beatles by way of Clannad, dirge. The swirling orchestrations recall some of the power of "A Day In The Life", which it lyrically refers to. A decent track from Fatima Mansions, "Valley of The Dead Cars", closes the album, but three good songs out of eleven does not make a great record.
(Scotti Bros.) -Martin Banner

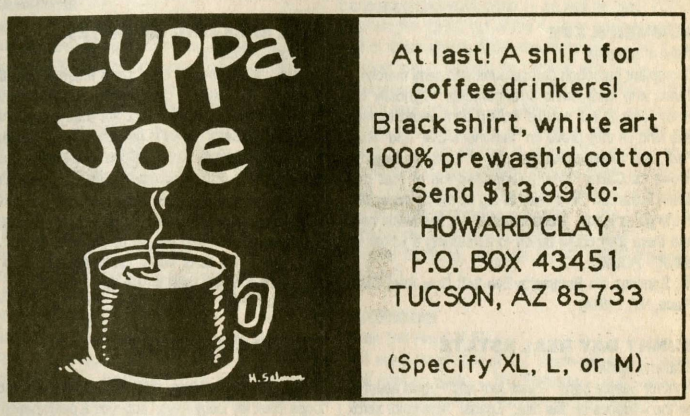
STANFORD PRISON EXPERIMENT
"Take It"/ "Slip" 7-inch
Interesting debut by this L.A. four piece led by Mario on vocals (who's a real cool dude). The music is a concoction of AC/DC and the MC5 while Mario's vocals have their own unique style. Both songs are quite original masterpieces. - Cake
(Chrome Goods Records 1615 1/2 La Cienega Blvd, L.A., CA. 90035)

STEEL POLE BATH TUB
"The Miracle Of Sound In Motion" CD
With this being their first album in about two and a half years, Steel Pole Bath Tub expand the nether regions of reality. The sleeve is a send-up of those late 50's/early 60's sound effect albums and is pretty kookie. Both "Bozeman" and "Borstal" are reprised from last year's Tupelo/Boner single. Halleluia! If you're familiar with Steel Pole Bath Tub, then you know the fun to expect, but if you're not then listen to the previously mentioned songs along with "Carbon" & "Exhale" and breathe in the fumes. - Cake
(Boner Records PON. 2081 Berkeley, CA. 94702)

STEPPE CHILDREN
"Zero At The Bone" 7"
Hand/crayon-colored sleeve. Free sticker. There seems to be an early Cure influence if I'm not mistaken which doesn't do much for me. People into the English alternative bands will enjoy this... - Cake
(Torn Chord Records 436 Roanoke St., Blacksburg, VA. 24060.)

STEREOLAB
"The Groop Played Space Age Bachelor Pad Music" CD
Stereolab's second LP, actually a mini-LP, and the longest title of them all by far. Stereolab seem to have evolved a bit, getting a little more daring in their arrangements and playing around with different sounds and structures, making their music all the more original. This particular record has an "easy listening" side with the slower songs and the synthesizer fiddling, and a "new wave" side with more typical Stereolab songs, who are a far from typical band. That Nico-like croon, I could listen to all day. Simply stunning. Now when is someone going to pick them up domestically, already? -Royce
(Too Pure PO Box 1944, London NW10 5PJ, UK)

STUMPY JOE
"Sugar And Glue" 7-inch
On this self-proclaimed"Not a Bit Of Grunge" label, the sound isfull of psychedelia and also a faithful and very humorous cover of that old John Sebastian chestnut of







a song "Welcome Back (Kotter's Theme)" which was, of course, the theme song of my very favorite '70's TV sitcom. Where's Horshack? - Cake
(Top Drawer 4219 5th Ave N.E., Seattle, WA. 98105)

SUGARTOOTH
"Self-titled" 7"
Two songs by one of LA's heaviest bands — I'm pretty sure that most of them hail from other cities originally cuz I met one of these guys and I think he was Don's homeboy from Knoxville or else he was from somewhere else down south — along with Spoon and not too many others Sugartooth are LA's super ultra heavy hard rock band that I guess is grunge but not in the wimpy way of Pearl Jam or even Nirvana but more like Tad or something. This is not only a killer single musically but also has one of the best picture sleeves I've seen in a while —let's call this sleeve of the issue for sure with it's diabolical orgy on the cover. — Shane
(Revolution Records Band Contact: 15223 Burbank Blvd., Van Nuys, ca. 91411)

SUICIETY
"Confines of Nature" Tape release
Pretty decent 4 songs worth of you know what — Death metal cum grindcore. — Shane
(Dudes — put the address on the tape — I lost your letter)

SUMMER'S EVE
"Take 4" cassette
Competent but rough garage punk with semi marching drums and fairly basic arrangements. Lyrically it's pretty feminist but not the dullard tight-assed humorless kind as they prove on "Summer's Eve" and "Maxi Pad", two tunes about the joys of feminine hygene. "Cove La Carne" totally reminded me of that raw South American Oi! I used to dig so much, especially in the guitar leads. Decent, but with a few twists here and there they could be on to something a whole lot better. - POOKIE
(D. Sanchez c/o Summer's Eve 248 Dow Ave, Carle Place, NY. 11514)

SUNNY DAY REAL ESTATE
"Flatland Spider" 7"
Another Seattle band. Pearl Jam and Fugazi seem to be the influence on this one. Egads! Nice color xerox sleeve and a fuuny short story as well. - Cake
(One Day I Stopped Breathing Records 5321 7th Ave NE, Seattle, WA. 98105)

SUNSET STRIP
"Scrape It Out" CD-5
So, you're bored and sick of staying at home dreaming about "what could be." Well, why don't you take a trip to the Sunset Strip. Ha! Ha! (real horrible writer, aren't I?) This is dedicated toWayne Arnold who used to be a member of the band. The songs include two versions of "Scrape It Out" (demo and regular), "Sooner Than You Think", "The Grass Is Not Always Greener On The Other Side" and the long epic "The Rising Wind." I love the horns. - Cake
(Dog Meat Records GPO Box 2366V, Melbourne 3001, Australia)

SUPERCHARGER
"...Goes Way Out" LP
As great as terrible musicians can play, Supercharger play that cliched myth to rest with this release. Sounds like this is a mono recording recorded on a four track during a rehearsal. D.I.Y.! Supercharger are like the Stones stuck in a blurry flashback between 1964 and 1972 with much emphasis on the "Exile" period. Munch on this one, gang for the songs "Super X", "You Irritate Me" and "Cindy Lou." People, get ready there's a train a 'comin.... - Cake
(Estrus Records POB 2125 Bellingham, WA. 98227)

SWINGIN' TEENS
"Live at Hairy Mary's" CD
Live document of this bar band cum punk rock band kickin' out the jams. Really quite cool. The club is in Des Moines, Iowa. —Shane
(Flurry records, PO Box 6425, Minneapolis,Mn. 55406a)

TATTOOED CORPSE
"Graveyard Age" 7"
Tough-guy punk from Portland, like the Ramones with a big metal baseball bat and a rap sheet as long as John Holmes's horse-cock. Produced by Slayer Hippie. What the fuck else do you need to know, junior? Brutal. - Martin McMartin
(Nasty Vinyl, Riepestr.17,3000 Hanover 81, Germany. or c/o 2323 S.E. Hawthorne, Port., OR 97214)

THAT DOG
Double 7" set
This was pretty surprising, you got two girls doing pretty harmonizing vocals, mostly by themselves, but sometimes with some grungey noise backing. The sound here is really clean and the lyrics are quirky enough to keep your interest, but over all it's as boring as most of the K catalog. Those types will really dig this and if That Dog play their cards right they could become some big pop sensation, like say the Carpenters of the 90's. - Al
(Magnatone POB 2576 El Segundo CA 90245)

THATCHER ON ACID
"Yo-Yo Man" 7-inch E.P.
Thatcher On Acid is quite a good band and their last single with Steve Ignorant (under the moniker Scwartzneggar) was quite an interesting slab of vinyl. On this single we have three songs: the long, atmospheric guitar masterpiece "Yo-Yo Man", the live "26 Letters" and the more punk "Grindstone Cowboy" and we are very happy. Thank you. - Cake
(K Records Box 7154, Olympia, WA. 98507)

THEE SPEAKING CANARIES
"The Joy Of Wine" LP
Another undiscovered "noise" band emerge from the woodwork...with style. I love humor in music and while their music isn't humorous (nor are their lyrics), they do have a sense of humor in relation to cover concept. "This record must be accompanied by a bottle of burgundy and two or three congenial friends" it is written thus on the cover. Ha! Ha! On songs such as"Burning Loose" and"Blocks", TSC really showcase their noisy talents and are, at times, reminescent of both Helmet and early Velvet Underground. Quite a tasty and inebriating swig 'o new stuff... - Cake
(Mind Core POB 19438 Pittsburgh, PA. 15213)

THANKLESS DOGS
7"
Pretty righteous sloppy late 70's style punk rock. "Cops Took My Baby Away" could be a combination of the Ramones "The KKK Took MyBaby Away" and the Heartbreakers "One Track Mind." I'll take this over the cock rock coming outta this part of the country in a second, or the time it takes me to finish this can of "reviewing fluid" (Budweiser) sittin' here. Burp.-Martin McMartin
(Bag of Hammers POB 928, Seattle, WA 98111)

THORNUCOPIA
"Wake Up"/ "Lullaby" 7"
The song titles are fitting because this is some boring stuff. Sounds as though the art students got hold of some instruments again and play "Let's pretend we're REM and Throwing Muses." My roommate can fart more musically. Get my gun. -Royce
(Latherecords PO Box 4877, Davis, CA 95617)

TOTAL CHAOS
"We Are The Future, We Are The Punks" LP
Though, not to be confused with the Limey band, of the same name, from years ago... This is the follow-up to their debut E.P. of last year. As you can figure, you can expect more of the UK punk/ Discharge/ spiked hair type music here... The lyrics express youthful aspirations (AKA: "Fuck the System", "Kill Nazis", "Anarchy!", etc...). For those with a healthy sense of humor this will be quite funny... I couldn't help but to roll around on the floor laughing. They are a new generation of California Discharge- political bands, like Final Conflict before them, Diatribe before them, Iconoclast before them, A.H.C. before them, Crucifix before them, etc... - Katz
(Chaos Records, POB 2725, Chino, CA. 91708.)

TREE
"A Lot To Fear" CD
Now, I'm all for pushing personal political and social ideologies through music, but for it to be any good it must be done with a certain panache, a little subtlety. Hell, at least try to do it with conviction. But doing it wrong is much easier, throwing your "message" in the listener's face so blatantly and obviously, as Tree do. Tree have a weird agenda, environmental and religious. Fine, but they forgot to write any songs to go along with their slogans. Pathetically, their lyrics are also inane and the music is all recycled hardcore. But truly offensive is what appears to be their right-wing religious leanings, their Christian brainwashed ideas about birth control and abortion, and their ridiculous attempts to connect god to everything. ("Save your soul/ Save a whale," "Spermicide's homicide,""Engulfed by our foreign policy/ biblical revelation and damnation") To put it bluntly, it's a load of shit. -Royce
(Cherrydisc Records Box 313, Boston, MA 02258)

TRIBE 8
"By The Time We Get To Colorado" CD
Of course this is the infamous radical lesbian band from SF, and yeah, they sing about homo issues, but also address censorship, relationships and what not as well. They rip it up with a good intense punk churn and a singer that sort of reminds me of a young Patty Smith spits out some pretty different wordage. I mean they take that old Doors line from "The End" and change it to; "Mother, I want to eat you." What a knock on the head! They bring it all together with a good mix of tempos from some slow dirge to hardcore bursts, that really keeps it on the edge. Issue oriented punk is a tricky thing to do and this is one band that seems to pull it off. - Al
(Outpunk POB 170501, SF CA 94117)

TRUMAN'S WATER
"Spasm Smash XXXOXOX OX And Ass" CD
Truman's Water was prehaps Eisenhower's worst fear when he moved into the White House. Truman Water's second full length album (and I do mean full length... it's over 77 minutes in length) is clockful of insanities - from the eight minute "Aroma Of Gina Arnold" to "The Sad Skinhead", Truman's Water fluctuate from the sound of early Pavement noise shit to the Butthole's `87 experimental outing, "Locust Abortion Technician" - type stuff. John Peel introduced them to England... notice the weed's efficient hedge. - Cake
(Homestead Records)

TSE-TSE FLY
"Duckweed Smuggled Home" 10"
Leeds' best kept secret, Tse-Tse Fly are one of those rare bands that make writing stunning pop songs seem so effortless. This self-produced 10" is proof of that. The four members are able toweave the perfect textures of guitar and effects with an original sounding rhythm section, put one of three singing members voices over it, and make it into pure magic. From the start,"Quasi" takes you away and doesn't bring you back till the end of the record. Full of winding hooks and memorable melodies that can be found hiding just under the surface, Tse-Tse Fly's songs bring forth the best elements of guitar-pop music. It doesn't seem fair that they can write nine incredible songs that are all entirely different, while most bands haven't got one good idea of a song between them. The only flaw in this record is that it ends too soon, but that's the point, isn't it? Leave them wanting more. Well, with a new 7" on the way and a likely deal with Cherry Red it should be coming soon. Doubly brilliant. -Royce
(Ablution Music 6 Carr Mills, 322 Meanwood Road, Leeds LS7 2HY, UK)

TSUNAMI
"In A Name" 7"
What a sleeve. Slick and well done, made to look like a big matchbook, and it does, down to the inner sleeve having a picture of matches on it. About time it came out, though, as I remember reading about this about a year ago. Tsunami, well they just keep improving. These quick, spunky popsters just can't be stopped. Fast guitars and smooth vocals by Simple Machines magnate Jenny Toomey. Three killer tunes, "In A Name" being the A side and real stand-out song. Can't wait for that long-delayed album, especially if it's anything like this. Catch the wave! Bet they haven't heard that one before. -Royce
(Simple Machines PO Box 10290, Arlington, VA 22210-1290)

TUB JOHNSON AND THEE HEADCOATS
"Tubs Twist" 7-inch
Well, it's the upteenth Billy Childish-related release of the year and this one has covers of old fifties instrumentals in glorious mono! Includes Tub Johnson on guitar, Ron Drano on bass and Billy Childish on drums. - Cake
(Sympathy For The Record Industry)

TULIPS
"Jack Mag" CD
It's as if Live Skull had never existed. Contemporary noise pop, fronted by a girl. It doesn't mater that the music is very derived of early 80's experimental bands or that the vocals dont realy mix w/ the music. I see big things for this alternative band. - Krk
(Sonic Bubblegum)

TURNBUL AC
"CH. 15" E.P.
Though, they've taken their name from a ficticious movie skinhead street gang, by no means is this a skinhead band. They crank out tunes that harken back the early days of hardcore, with their `83/`84-style sound. For all those who miss those classic sounds will surely appreciate the tunes brought to you by this motleysteeltown bunch. - Katz
(Greg K., 36 East 4th Street, Emporium, PA 15834.)

ULTRABOY
7" EP
Ultraboy write boring, predictable "noisy" pop songs. really useless. like most the records youve bought lately. - Krk
(Jukebox PO Box 203 Tallahassee, FL 32308)

UNION MORBIDE
"Ditto" CD
Of all the bands to be "influenced" by, Bad Religion seems like the worst choice. But I see Union Morbide dont seem to think so, since their entire existence is a dull carbon copy of said has-beens. Do as you wish... as long as you do it away from me. - Krk
(Torso Records)

UNION CARBIDE PRODUCTIONS
"Swing" CD
Union Carbide Productions are leading more into Stooges/MC5 territory with their latest release. If you have the Stooges "Funhouse" or the MC5's "High Time", then you have no reason to listen to songs such as "Turn Off The Blues" and "Gameboy." `Nuff said on this disc except....the last two uncredited songs on the disc are pretty happening. What are they called? - Cake
(Fistpuppet/ Cargo)

UNREST
"Isabel" CD
Unrest signed to 4AD and put some of their earlier 7-inch material on a CD with a bad dance remix of "Isabel" from their "Imperial ffrr" LP. Granted, the singles were good, but putting only one original on the CD was a bit disappointing. Although I suppose it's meant to familiarize new-comers with the band, my suggestion would be to go get their fine album instead, although completists and fans will want this anyway. - Royce
(4AD PO Box 461599, LA, CA 90046)

UPSIDEDOWN CROSS
"Evilution" Advance Cassertte
Pretty fuggin' evil dudes — raise that lighter high for Satan I think I hear a death band with a sense of humor — these guys have been offending dodoes for awhile — they used to be Kilslug. This is recommended. — Shane
(Taang!)

VANCOUVERS
"Quintessential" LP
Spanish band doing mild college-rock that could have easily come straight out of middle America. Poor guys, they didn't realize how crap their influences from Athens are until it was too late for them. - Royce
(Mondo Estereo)

VANILLA ROCKET FLESH
"Wasted Drunk" 7-inch
This single is limited to 500 copies and is available on blue vinyl. Slow, garage rock done with a Joy Divisiony edge. But, you've heard this before quite a few times. - Cake
(EYOH POB 2069 Maldon Essex CM9 6BB UK)

VARIOUS
"Set It On Fire" CD
Australia's own Scientists were an inspiration to a massive amount of underground bands which are just emerging in the 1990's. Bands such as Cheater Slicks, Honeymoon Killers, Mono Men, Stump

Wizards, Star Spangled Banana, WalkingSeeds, Mudhoney, Sugar Shack, Vertigo, Philisteins, Laughing Hyaenas and the Sunset Strip. Need I say more? - Cake
(Dog Meat Records GPO Box 2366V Melbourne 3001, Australia)

VARIOUS
"14 Songs For Greg Sage and the Wipers" CD
This is the CD version of the box set comp that came out as a tribute to the Wipers. Great collection of songs - and bands, including: Nirvana, Poison Idea, Honey, Calamity Jane, Hole, Naplam Beach and more. - Al
(Tim Kerr POB 42423 Portland OR 97242)

VARIOUS
"Panx Vinyl Zine # 11" E.P.
After a bit of a hiatus, Panx returns strong with the eleventh installment to their compilation series. This one has Blanks 77 and Eight Ball from the U.S., Couch Potatoes from the U.K., Wounded Knee from Sweden, Lamento from Switzerland and Public Lost from Finland. Again, another diverse collection presented on a single slab of vinyl... More power to them. - Katz
(Panx - B.P. 5058, 31033 Toulouse Cedex, France.)

VARIOUS
"Devinitiv 50 Spann I Gen" CD
I think this is a Swedish compilation but I swear I can't figure out the liner notes cuz the bands with contact addresses listed don't appear to be the same as the bands featured on the comp..... You'll never find this anyways and no label address was given — but I'll go ahead and add that I like the music on here and that it blows my mind that there are still whole comps worth of bands where I ain't heard of a single one. -Shane
(Rabb)

VARIOUS
Discordance Axis/ Cosmic Hurse split E.P.
Here's more punk rock stuff that most of you readers and the rest of the Flipside staff do not listen to. This is thrash! This is very fast thrash. No, it didn't disappear the way you wanted it, so stop your bitching and moaning. Siege and Assuck comes to mind when listening to these two bands... Who the fuck are they, you ask? Fuck you! Brutal thrash to kick holes in walls to. -Katz
(Pulp Records, U.S.)

VARIOUS
Filth/ Submachine- "This is Why We Are The Drunks" split E.P.
Drunk-punx united! The pair cut loose with some mid-tempo hardcore crustie-punk. No serious politics here... basically an ideal soundtrack for a drunken ruckus, so lighten-up. - Katz
(Rust Records, POB 81942, Pittsburgh, PA. 15217.)

VARIOUS
"Cop Killer" 7-inch
This colored vinyl bootleg is pretty interesting. What we have here is a studio version of "Cop Killer" from the `censored' album of last summer by Ice-T and a live version (horrid) by Soundgarden which was performed at last year's Lollapalooza tour. If ycu're a fan of both (which would be quite interesting) then this is for you! - Cake
(No Address)

VARIOUS
"Bloody Butterfly From Overdrive Cloudy Skies" CD
This compilation is put out by the Bloody Butterfly label and distributed through Japan Overseas and is just a sampling of the artists found on the label. Ita-Roh are a progressive alternative band as are Yura-Yura Teikoku while Dip The Flag sound like the Velvet Underground fronted by a restrained Jello Biafra. - Cake
(Bloody Butterfly Toshimayubinkyoku-Dome, 3-18-1 Higashiikebukro, Toshimaku Tokyo, Japan 170)

VARIOUS
Oiler/ Bakamono split 7-inch
Oiler attack us with a new song "Anti-Gravity" which is but a nibble/ taste of what their debut album will sound like. Beth just rips apart the mike and spits all over your grave. Bakamono's "Slimeball" is a joyous noise to accomplish and with a Patty Hearst- lookalike Christian on the sleeve a large"Thank You" is in order to all involved. - Cake
(Theologian Records 120 Pier Ave., Hermosa Beach, CA. 90254)

VARIOUS
"Teenbeat 100" 7"
Ten bands, ten songs, in ten minutes. A celebration of Teenbeat, and some good songs to boot. Blast Off Country Style (ever heard of them? Me neither) do a hilarious ditty "Wiener Dude Attitude." The Eggs' "Baked Alaska" is a classic, and the Shoetrees' "Collision" comes pretty close. Unrest's contribution is a bit disappointing, but Tsunami's is dead cool. Butch Willis is annoying after the first listen. Bratmobile cover Blur's "There's No Other Way" and don't give credit. Blur suck anyway, and Bratmobile, as a first, improve on a song. The last three, by Sexual Milkshake, Cobalt, and Los Marauders are okay, too. Hey, ten tunes for four bones, can't beat that unless you're intogrind-core. Thumbs up to this comp. -Royce
(Teenbeat PO Box 50373, Washington, DC 20091)

VARIOUS
"Split single with Skullflower and M.T.T" 7"
Skullflower rule and do"Evil Twin." M.T.T. is the main guy from the band from italy, Meathead(See their review elsewhere). This single is highly recommended for the astute connoisseur of the more arcane. — Shane
(Minus Habens Records, Via Giustino Fortunato, 8/N, 70125 Bari, Italy)

VARIOUS
P.H.C./INFEST Live split 7-inch E.P.
This is a hard-vinyl pirate of the Slap-A-Ham 8" flexi from a few years ago. If you have the original, and thought that the flexi-disk sounded raspy, this sounds even worse... You can hear the needle scrape through the grooves. You know someone's raking in the bucks from this. 1000 pressed. This has a better cover than the original. - Katz
(No Address, Bootleg.)

VARIOUS
"Consolidation" v/a 7" E.P.
This is a seven band sampler of the newer British hardcore bands. While Kito and Nail Bomb play heavy grinding crust-core, Ironside grinds things more along at Amebix-velocity. Voorhees, Stand Off, Submission, and Understand play more of the U.S.-influenced hardcore. I guess the tide has turned to where the younger British kids are now emulating the American look and sound, instead of the other way around... - Katz
(Armed With Anger, 31 Manor Row, Bradford, W. Yorkshire BD1 4PS, U.K.)

VARIOUS
"Troop Librarian Vol. 3" Tape Release.
Sick off the wall gonzo shit like Wallmen or Subgenius stuff—used to be only Sound Choice and Factsheet Five got the nutbar shit like this. — Shane
(Contact: PO Box 480, Arcata, Ca. 95521)

VARIOUS
Monastery/ Anarchus Split LP
Chris Dodge goes and tag-teams two two forces in the world of gindcore. Here we have six tracks each by Holland's Monastery and Mexico's Anarchus. They both cut loose with a massive wall of blur thrash. Also available on CD. - Katz
(Slap A Ham, POB 420843, SF, CA. 94142-0843.)

VARIOUS
Filthy Charity/ S.R.M.P. split 7-inch E.P.
Eight very short grindcore songs by Filthy Charity (a French band) and four noisy and distorted punk ones by S.R.M.P. (who are actually quite good). - Cake
(Psycho Mania 4 Fenton St., Alloa FK10 2DT Scotland)

VARIOUS
"22 Polish Punk Classics" CD
Nostaligiamania reaches Poland...contains the Tonpress 7"s and "Jak Punk to Punk" tracks to Dezaerter, Txn Xennaa, Armia and Siekiera and singles by Tilt and K.S.U., all on one CD! It's worth looking for just for the tracks of the classic 1983 E.P. by Dezerter. It sounds like they're remixed, too. Totally classic! This is a totally recommended release. Colorful artwork, too. -Katz
(Sonic, Poland)

VARIOUS
Leather Uppers/Icky Boyfriends - split E.P.
The Leather Uppers, from Toronto, plays some really nasty nasty `77 style punk rock...the kind of stuff that would feel right at home in such dives as Raji's or Brave New World. Their songs are peppered with a touch of the `60's sound (especially the surf-beat drums) and a touch of the Cramps-psychosis in the guitars. They share this platter with Frisco's own Icky Boyfriends, who are a tad bit more `60's sounding than their buddies on the flipside, and push the"cheeze factor" to the hilt. Hell, one of their songs were recorded 2-track mono live. Pressed on blue vinyl to give extra charm. Deja Voodoo anyone?.. Katz
(Famous Box 32, Station "P", Toronto, Ont. M5S 2S6, Canada.)

VARIOUS
Man is the Bastard/ Bizarre Uproar split 7-inch E.P.
MITB return for the newest split with BU (formerly Aunt Mary...). You know what to expect (or maybe not...) from MITB... Experimental grind thrash. Bizarre Uproar return with more umpteen bursts of noise. More noise. Amphetamine Reptile should sign Man Is The Bastard. - Katz
(Dead Pig Records, U.S.)

VARIOUS
Brainiac/ The Bratmobile split 7-inch
The revolution Moog style meets the revolution Riot Grrrl style. Brainiac come at ya with a live version of "I Could Own You" in their new wave-insane way of doing things while Bratmobile punch men throughout "Love Thing" and let their less-than-competent-playing take over for their attitude. Worthwhile. - Cake
(Twel-Vex-Twelve 324 Lincoln Park Blvd., Dayton, OH. 45429)

VARIOUS
"Not Just Lip Service" 7-inch E.P.
This is a six- song/ six band compilation 7" with : Vex, Autonomy, Firing Squad, Lithmus Green, Primitive Tribes and Social Insecurity. This is a sampler of some of the newer anarcho-lefty bands. Full blown politico, with a capital"A"... while taking a cue from the U.K., musically. Each band cuts loose on various tracks of inhumanity today. But that is themission of such bands. It's nice to hear an Autonomy song that doesn't sound like it was recorded on a Sony Walkman... - Katz
(Mass Media , POB 2692, Costa Mesa, CA. 92626.)

VARIOUS
"1993 Sampler" CD
A new sampler of stuff from the Amphetamine Reptile label includes Chokebore, Cows, Boss Hog, Guzzard, Surgery, Helios Creed, Janitor Joe, Cosmic Psychos, Today Is The Day, Hammerhead, Vertigo, X (from Australia) and Helmet. You can't buy this, though! - Cake
(Amphetamine Reptile 2645 1st Ave South, Minneapolis, MN. 55408)

VARIOUS
"Various Singles" 7" Releases
This label is a brand-new one started this year by Kris Verreth who is one of the main writers for the Pit's Bull magazine which chronicles the bands that pass through the cool hole-in-the-wall club called the Pit's in it's corner in Belgium. Kris also has published a long-running tape trader's list I've spotlighted. Well somehow or other he got the additional time, energy , and money to start a label — the first release was the **Fruitcake** single that was reviewed last issue — now there are 3 more including a 4 song EP which has one cut by Fruitcake, a band with Mike Deleon in it (he being ex-Drunks With Guns etc.), a cut by Munich's **Schwermut Forest** who I think were in a band previouslv with Chris Bald from Ignition fame — they know Bastro and Slint. Also a local Belgian group called **No Tomorrow Charlie** and one from Holland called **Birdskin**, this last group believing itself to be on the New Zealand pop trip. Also a single by **First Things First**, another Munich band and most notable of all!! a split single with **The Mummies** and **Supercharger** which is two songs both recorded at The Pit that definitely capture the ambience to say the least — Kris tells me he is on his third pressing of this one so good for him — and thanks for the thanks on your insert I'm glad my coverage helped inspire the label— I just wish I could have caught up with you on one of your recent trips to the U.S.(Oh yeah—Kris got permission to use the Fuck That Weak Shit — the old Rave Records slogan — I guess Rave are a bookingagency only now and won't be needing it) — Shane
(Pit'sBull Records / Kris Verreth, Tervuursestwg Ih , B-1280 Perk, Belgium)"

VARIOUS
"Varios Singles" 7" Releases
This label might well turnout to be one that releases full-length LPs but not according to the literature they sent us —they say they're an independent label that is merely a name for four bands to use on their releases — each band has to put up their own money for everything except I guess distribution. At any rate the releases I got from **Diesel** are all excellent and while the bands might not appreciate having all their singles reviewed en masse I'm doing it this way not only to ensure they all at least get mentioned, but because I want to focus attention on Diesel and urge fans and collectors to order these records from them. The four bands are **Teenage Kicks** who combine a rockabilly feel with catchy garagepunk, the **Usher Boys** who are poppy punk, **Dolphins** who are a little more hardcore, and **Killstrom** is almost grungey in a pre-grunge era way — my favorite of the four is Teenage Kicks —all their cuts I'v heard are perfect morsels, perfect singles. This batch of releases includes a 4 song EP with one song from each band — as well as great individual singles from 3 out of the 4. Once again I consider all of these singles highly recommended — but if you try just one or two get the sampler and/or one of The Teenage Kicks releases —I'd had one of theirs before and it was great too—in keeping with the low-budget nature of the operation the sleeves are in black and white —but the artwork is way cool —proving once again how various foreign nations often appreciate and utilize american images and cliches better than we're capable of doing ourselves at this point — in other words the sleeves are bitchen — Shane
(Diesel Records, Harustie 8 F60, 00980 Helsinki, Finland)

VARIOUS
"4 on The Floor" 7" EP
A 4 song compilation of C/Z artists with nary a totally duff track on here — Dirt Fishermen sound better to me in this context than they did on the full-length thing I reviewed,. Treepeople have a great cut on here — this was the first time I'd heard either Gnome or Alcohol FunnyCar — the latter being punk in what I think of as the Empty style (Zip Gun, Putters) and Gnome being more like the mid-80's Seattle bands when gloom and goth influenced their pop alot. Worthwhile. — Shane
(C / Z)

VARIOUS
"Roll Over Teplice" LP
This is a compilation of four bands whose sounds are more toward the eclectic side of things. They remind me of the "art rock" of `81. This stuff can be easily compared to stuff on the LAFMS catalog, from many years ago. This is one of those odd and unique chestnuts you find floating around. This is the avant-garde. - Katz
(Ann Records, Czech Republic.)

VARIOUS
"Too Pure Peel Sessions" CD
The first three bands on Too Pure who can do no wrong, and their first Peel Session. Th' Faith Healers numbers are very abrasive and spiky punk, rough and scratchy. "Jesus Freak" Definitely standing out and showing the kind of venom they can spew when they get down and dirty. The Stereolab songs are versions that can be found on the various 10" EPs or on the "Switched On" compilation, but vary enough from the studio versions to be worthy of interest. PJ Harvey sounds the weakest here, even if she is the most popular. The guitar is nearly inaudible, and the songs just don't come across that well. Besides, after the first two bands, PJ Harvey comes up a little weak. A great Peels compilation, and you can find it at Tower. - Royce
(Dutch East India Trading PO Box 800, Rockville Ctr., NY 11571-0800)

VARIOUS
"Split Single with 13 and Grief" 7"
13 sent me this — after I'd reviewd their demo or tape release they were a little exasperated I'd acted as if I thought the whole thing could have been at the wrong

speed — but when you hear them you'll know why I wondered — not only doesn't the chick singer sound like a chick — she barely sounds of this earth— all girls or not 13 are one of the heaviest dirgiest death bands ever. **Grief** are no slouches in the genre either so call this good and give it a skull and crossbars rating.— Shane
(Grievance Records, 21 Thomas Road, Lawrence, Ma. 01843 or 13 band Contact: 327 Streling Place, #ID, Brooklyn,Ny. 11238)

VARIOUS
"Tugboat Annie / Crazy Alice" Split 7"
T.A. are about as desperate an attempt as imaginable to get Major Label attention. Combining the most predictable trademarks of the Pixies and Nirvana (Drain You). C.A. on the other hand dont even make an attempt to be"alternative", they just plain suck. Boring MTV bound, rock. - Krk
(Sonic Bubblegum)

VARIOUS
"Masters of Misery" Tribute to Black Sabbath" CD
How can this be bad - get your favorite grindcore/ death metal bands (from Earache, of course) to cover Black Sabbath! Well, most of these bands choose to do pretty accurate renditions of the original numbers, only imparting a slight bit of their own originality into the mix. I've always liked when bands butcher the original songs, like remember that Shonen Knife tribute! Anyway the standouts to me are: Old, who do a cool version of "Who Are You?", Brutal Truth who do a true to their form revision of "Lord of this World", Pitch Shifter rip "NIB" to shreds, and Scorn drag "The Wizard" through the mud. Cool comp. - Al
(Earache)

VARIOUS
Rupture/ Belching Beet Split LP
This is the fourth thrash attack that Australia's own Rupture has given us the past year. They cut loose 15 more blasts of thrash, that's up to par with Siege. I'm wondering on how the hell they keep up with the amount of vinyl being cranked out. They share this album with Belching Beet from Germany. They opt for a Napalm Death-type sound. They add nine more blasts to this album. More wall of noise grind. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

VARIOUS
Disrupt/ Tuomiopaivan Lapset Split E.P.
Disrupt, from Massachusetts, barfs out three E.N.T. style crust-thrashes while on the flipside, T.P.L., from Finland, blurr forward four thrashers of their own. Combined, they have the strength to bring down buildings and atomize asphalt. Disrupt is catching up with Agathocles and MITB with the number of split E.P.'s being cranked out. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany)

VARIOUS
"Smash Hit Records" 3-inch CD
This European compilation includes Misery L.C. (kinda like the Stooges), Cocks d'Orange (garage punk), N.R.A. (Descendents), Suicana (basic punk), Bait (speedmetal) and Chihuahua (oi! shit). Pretty dispicable. - Cake
(Smash Hit Records Fuchskaule 3, 5307 Wactberg 5/BRD Germany)

VARIOUS
"Nothing Smells Quite like Elizabeth" CD
A compilation of New Jersey bands. Includes: Melting Hopefuls, Oral Groove, Planet Dread, Eternal Vision, Footstone, Cuppa Joe, Ya-Ne-Zniyoo, Godspeed, Rosary and Grooveyard. Everything from metal to folk is included in this package. - Cake
(Dromeday Records 50 B Circle Drive Lodi, NJ. 07644)

VARIOUS
"Stars Kill Rock" 12" Lp
A compilation from Olympia's Riot Grrl label that contains Frumpies, Huggy Bear, Adickdid, Calamity Jane and other female groups — but I notice Heroin are on here and since all I've been told about them is that they are raging hardcore maybe it wasn't necessary to be ideologically pure to make it on here — at any rate —like most comps this one has some great cuts— if you can wade through the sexual politics this is probably worth having.— Shane
(Kill Rock Stars)

VARIOUS
"Split Lp by **Huggy Bear** and **Bikini Kill**" 12" LP
In which two labels, Kill Rock Stars out of Olympia and Catcall out of England; and two bands, get together to carry on a punk rock tradition that I guess we can blame the Crass for —namelythe credo that the ideas conveyed are the most important aspect of making music — since I feel just about the opposite it will come as no surprise that I was not a huge Crass fan but preferred The Subhumans who could hold the same ideals dear but still knew how to rock out — so now I merely need to determine how well these two Riot Grrl groups fare at the art of making compelling rock music. Of these two Huggy Bear, the Brits— deifinitely come off as a little more imaginative. It is quite possible looking at their insert that they identify more with Queercore than Riot Grrl per se' — whatever — the Bikini Kill tracks sound exactly like the third rate X-Ray Spex I've heard them compared to. My final judgement is that punk rock can't very well shun anyone so obviously following its traditions — but that doesn't mean a grizzled old veterano like me needs to listen to the more mediocre shit around — too much good shit! — Shane
(Kill Rock Stars / Catcall)

VARIOUS
"Love And Napalm" CD
King Koffee's Trance Syndicate label is getting better and better. On this, their first full length compilation album, we have new stuff from Ed Hall ("Bullshit" & "Big Head"), Drain ("Scientist" & "Skincrawl"), Johnboy ("Yellow" & "Sour Mouth"), Cherubs ("Spitwad" & "Dovey"), three songs by Crust ("Dealer Mike," "Desperate Cries" & "Travelling With Berlitz") & Pain Teens ("Ituri," "You Only Live Twice" & "It Will" which is their best song ever). In "It Will", Scott Ayers performs his best Robert Fripp imitation. This is Godhead. - Cake
(Trance Syndicate POB. 49771 Austin, TX. 78765)

VARIOUS
"Nodak: Distorted Hallucinations" CD
This is a compilation of Fargo, North Dakota underground bands. Most of them are quite boring, uninteresting and banal. The standouts, though, are gGreg's Ffiasco's "A-Stronomy", Camel Paws' "Nate's Chant" & Blockhead's"Inside Out" with it's fuzzed-out guitar and distorted vocals. - Cake
(Moo Bob Records POB 11083 Fargo, ND. 58106)

VARIOUS
"I Give You The Head Of Corporate Rock Volume One" CD
The best compilation of this young year so far. (Best comp of this mid-year so far! - Al) This comp was put together by Mark Torres, a happy-go-lucky radio DJ on 90.7 KPFK in Los Angeles. Included on this are live performances by Distorted Pony, Oiler, Mudwimmin, Calamity Jane, GEKO, Sandy Duncan's Eye, Bulimia Banquet, the Humpers, Anus The Menace, the Red Aunts, Trash Can School, Shoeface, Bobsled and Jacknife. Awesome. - Cake
(Pacifica Radio POB 8092 Universal City, CA. 91608. ATTN: MARK TORRES)

VARIOUS
"Clear The Room" 7"
A benefit for WMBR radio in the Boston area. But wait till youhear what bands are on it! Jesus Lizard, Thinking Feller's Union Local 282, and Velocity Girl! Something for everyone. Jesus Lizard turn in a live recording of "Monkeytrick" that rocks, of course. Thinking Fellers are weird and wild with "2x45"(wasn't that a Cabaret Voltaire song?) And Velocity Girl bring on the smiles with "Not At All". All original recordings, limited to 2000. So you probably already missed it if you haven't got one by now, but try anyway, it's worth it. - Royce
(WMBR 3 Ames St., Cambridge, MA 02142)

VARIOUS
"Fight Back" CD
This is a nine band/19 song compilation of hardcore thrash bands from the UK and Japan. It contains tracks by Sarcasm, Guillotine Terror, Corpus Vile, Blaze, Zone, The Thought Police, Bugeyed, Scum Blast, and the Venerable Disorder. Each contributed one to three tracks of theirs for this release, and each every one of them is totally killer. There's some familiar bands here, if you keep up with the thrash world. It's worth the $19 (ppd.) to get this... Vol#2 will be out by Fall. - Katz
(F.M.R. POB.233, 8-20-15-711, Hino, Kounan Ward, Yokohama City, Japan)

VARIOUS
"Working Holiday: March" 7"
This month's offering is slightly less inspired than the previous two. Codeine's frigid sludge sound left me cold. Guitar noise slowed to a crawl. I don't know, I just don't like it. The Coctails lounge keyboard jazzy feel was pretty cool and happy, not to mention cheesy, coming close to old TV themes sound-wise. Their song, "Working Holiday" cheered me up a bit after the A side. -Royce
(Simple Machines PO Box 10290, Arlington, VA 22210-1290)

VARIOUS
"Working Holiday: February" 7"
Now I really wish I had the money to pre-order the set! Lungfish, one of the best groups on Dischord (can you name a bad one?) come up with "Abe Lincoln," a song obviously in honor of Abe's birthday, and it's rad, although unusually laid-back for them. Tinklers' "James Brown" is a funny near-beat poem about, who else, the godfather of soul himself. -Royce
(Simple Machines)

VARIOUS
"Total Invasion" CD
A compilation on a label that I'm not even sure what country it hails from with a bunch of bands — Celibate Rifles and Thompson Rollets being the only two I'd ever heard of since the Joy ride that is on here is not the So. Cal. one with an ex-Adolescent I don't think — This thing is pretty alreet though — and you've got to love the insert where it lists distribution in bold print as Do It Yourself. Recommended if you can find it or figure out how to send for it. — Shane
(Mars Attacks Records, 3, Rue Henri-Barbusse - 34200 Sete)

VARIOUS
"T.R.I.P. Zone" LP
This compilation is clockful of bands from Croatia. The bands are Majke (Mothers from Vinkovci), Messerschmitt (from Pula), the Spoons (from Pula), Don't (from Koprivnica), Overflow, Hladno Pivo (Cold Beer from Zagreb), Big White Elephant (who do a funky/reggae cover of Metallica's"Enter Sandman") and Pips, Chips & Videoclips. There is a lot of talent undiscovered out there in the world and this is a good example. Order this already and send your donations! - Cake
(Trip Records C/O Alexander Dragas, Tomislau Sunjic. Argentinska 3 41000 Zagreb, Croatia)

VARIOUS
"D.U.M.B. Rock: The Hollywood Tapes" CD
A decent compilation of bands compiled by Jim of Rats of Unuusual Sizes who is also Vital Music — but Celluloid agred to put this out. The theme is theoretically songs about California done by New York bands who instead of dubbing themselves scum decided to call the genre dumb rock and then turned dumb into the acronym"Dedicated Underground Musicians Bureau —I guess noone ever told them that bureau is a dirty word! With bands like Fly Ashtray and The Rats, Youth Gone Mad, Sea Monkeys that you ought to have heard of, and a bunch more I know you haven't heard of there is plenty to check out — but hey if they think I'd recommend anything where the premise is that California is dumb .... — Shane
(Celluloid)

VARIOUS
"Working Holiday: April" 7"
Oh boy, one of my favorite bands, the Eggs do a hoppin' boppin' number"Roll Away the Stone" that was simply incredible. Jonny Cohen and the Shoetrees on the B side made me laugh with"Christmas Trees Everywhere/Addicted to Chapstick." But wait a second, it's April! I guess no-one told them. -Royce
(Simple Machines PO Box 10290, Arlington, VA 22210-1290)

VARIOUS
"Yeah But It Is A Dry Heat" CD
The second CD out on Westworld — the new name for the label that spent a decade as Toxic Shock. For the last few years this label has been based in Tucson, AZ and what this compilation is is all current Tucson bands. By the way this CD is worth is for the cover art alone — which happens to feature the incomparable art of Jimm Blanchard with the subject being Lee Marvin's face as if he were quoting us the title of the CD. The bands do contain my faves Earl's Family Bombers — in fact they get the CD off to a real good start with 2 cuts. Some of my other fave Tucson groups are here like The Fells, Mondo Guano,and Al Perry — but there are a few weak kinda folky tracks as well as the appearance of that glee club punk band Malignus Youth. Some of the coolhardcore bands like FUCT and Zero Tolerance Task Force are on here too — so this is a well-rounded comp and it is recommended — but I just wish it could have been a stronger Al Perry cut and that the real wimpy stuff could have been absent altogether — still worth it just for the Earl's cuts alone — Shane
(Westworld)

VARIOUS
"Brainblo: A Casting Couch Compilation" 3 7" Singles.
This is another mini-spotlight on a newish singles label — well actually this one set of three singles I got is also out on this label on CD —but Casting Couch is definitely a label that started out doing 7" stuff. I met the main guy cuz he was on tour with Teengenerate as their road manager. The set of three singles contains 10 artists total — ones you ought to have heard of are **American Soul Spiders** (the same group as Teengenerate with a different singer), **Precious Wax Drippings**, **God and Texas**, and **Gibson Bros and Workdogs** collaboration. The other stuff on here includes a cut by **The Gamma Men** — who happen to be the guy who does Noise For Heroes band. Also **Blue** out of Philly, **Red Devils** out of Texas (not to be confused with the band of the same name that is from LA), and **Mosquito** , **Dog**, and **Burnout** from who knows where. Support this label and get the set of singles or the CD. I think Casting Couch will also be distributing a single by **Teengenerate** on the Japanese label Wallabies. I was given this cool single when the band received their copies by mail while on the road — it contains one original and covers on the reverse of songs by both Nervous Eaters and The Nerve's — these Jap chaps being the consumnate record collectors they are it comes as no surprise their choice of covers would be excellent! This single is also highly recommended. — Shane
(Casting Couch, PO Box 2582, Durango, Co. 81302)

VARIOUS
Coffin Break/ Figgs 7"
A good pairing, as both bands turn in crunchy tunes that almost border on poppy, especially the Figgs, except with both the punk elements win out and beat it down. Coffin Break's "Drain" has Endino production, which isn't bad, and certainly this single would serve as a good taster before jumping into an album. -Royce
(Negative Feedback Box 1911, Tacoma, WA 98401)

VARIOUS ARTISTS
"Burnt Blasts of Sienna" 7"
A 4 song EP out on Burnt Sienna this label sent me this with a reminder how everyone is jumping on Columbus Ohio's Datapanic label(where New Bomb Turks started out on) and that now is the time to pick up on their label out of the same place. The groups on here are all unknown to me; **Bugman**, **Pretty, Pretty Mighty**, **Pet UFO**, and **Clay**. I would like to report that the promo mentions one reason their scene is cool is that the girls of Pretty Pretty Mighty and Pet UFO sport kickin' tattoos —so how come the label didn't send me some photos of that for my column — they reallywant some coverage they gotta know that is the ticket — but at any rate they swear these bands are all punker than thou and so i can get on to the next review and say this is worth checking out just like they claim — Shane
(Burnt Sienna 207 Powhatan, Columbus, Ohio 43204)

VARIOUS
"I Kill What I Eat" CD
This is a thirty song, international compilation of thrash and noise bands. We have everything from hardcore thrash to industrial noise on this disk. If you need to empty out a party or annoy yuppies, you can use this for such purposes. Noise galore. - Katz
(Ecocentric, POB. 572, 56005 Koblenz, Germany.)

VARIOUS
"International Hip Swing" CD
Cool all-around comp. "gleaned from the International

Pop Underground series of Seven Inch Vinyl Releases on K." A little Mecca Normal, a cool Alex Chilton cover by Teenage Fanclub (boy, there's a stretch), and some guitar intstrumental by way of Shadowy Men On A Shadowy Planet. The singer of Unrest craves sex from his "Skinhead Girl," while a few songs later Fifth Column blast out their Riot Grrl sentiments on "All Women Are Bitches." Perhaps they should do a double single? My problem with this CD is the lack of any numerical way to easily access the individual tracks. No info, or liner notes, either. Maybe it's promo only? Ah, hell, it rocks anyway. -Pooch
(K -Box 7154 Olympia, WA. 98507)

VARIOUS

"Chop, Whip, Grate, Liquefy" LP
A compilation of ten low-fi punk and college-rock bands from Connecticut. Some pretty decent and some really bad. Sort of Connecticut's answer to K I'd venture, but not as consistent quality-wise. The standouts escape me at the moment, and honestly I don't want to listen to this again. Ho-hum. - Royce
(Mudd Industries PO Box 814, Brookfield, CT 06804)

VEIN LADEN MEAT PIPES

CD-5
Two songs are on this: "Mutherly Love" &"Blood Red Sea" and both remind me of early Bongwater mixed with a They Might Be Giants touch of satire. Okay. - Cake
(Couch Home Records 2307 W. Melrose Ave Rear Building Chicago, IL. 60618)

VELOCITY GIRL

"Copacetic" CD
Velocity Girl finally get that long awaited long player out, and it's a damn fine one, too. Taking their Brit-pop sound and mixing it with a very American angle, they come up with some truly fine effects soaked guitar pop songs. They've learned when to be noisy and when to let a mellower sound prevail, and that, along withSarah's sweeter-than-sugar voice make for quite a combination. They've also grown away a slight bit from their obvious influences and found their own "feel". The perfect mix of British pop sound and US Indie pop attitude and know-how. -Royce
(Sub-Pop)

VOLUPTUOUS WORLD OF KAREN BLACK

"A National Health Care" CD
Very hard to describe or categorise the music here without seeing them live — live the stage show is fucking as awesome and can be compared to Gwar at least in the sense that there are costumes worn for the entire set — not as elaborate as Gwar but more deeply disturbing in the way that the girls on the frontline truly seem demonic and the music is more the strangeness of a Lou Reed or Velvets not the almost metal of Gwar — actually the music of Karen Black is excellent punk or hard rock under the guidance of guitar whiz Samoa — he is a connoisseeur of surf and garage and punk and it shows in his playing. So here we have a CD by a group that is as much performance art as rock band — yet on the stereo the record holds out as a great rock record in and of itself. - Shane
(Beautiful, PO Box 20818, NY, NY 10009)

WATERBOYS

"The Return Of Pan" CD
Too bad but this wouldn't play on my player —but I don't like these guys so let us pretend it sucks — supposedly it is a departure in style. — Shane
(Geffen)

WELCOME TO OUR NIGHTMARE CD

(A Tribute To Alice Cooper)
Remember the Coop? Well, it's about time someone paid him a little homage. Kudos to Triple X's snazzy packaging for this double disc set. Cool intro by MC5's Wayne Kramer (he's free!), performer credits, and a chronological selection of songs both familiar and unfamiliar to most. When Alice and band arrived on the scene, rock was never the same again. They presented fear and lothing as bawdy entertainment unlike anyone before, but the important element for success was the songs. When some of these interpretations work (Dramarama's "Reflected," Flaming Lips' atmospheric "Sun Arise," and They Eat Their Own's "Clones"), they bring something positive to the pieces; when they don't (Shadow Project's "Dead Babies," Bug Lamp's "Ballad Of Dwight Frye," for instance), they make you run back immediately back to the originals to hear them done right... an unintended blessing. Given his rise, fall, and rise again, I can only say I'd rather hear these songs as covers over lousy M.C.A. Alice, however no one will ever touch his Warners/ Straight catalogue. That stuff was truly essential, something these artists will gladly attest to. -POOCH
(Triple X)

WHITE FLAG

"White Rabbit" 7-inch E.P.
This red vinyl seven inch has Ronnie and Kim from the Muffs in it along with Pat Fear and a motley crew of other hosts. Side one has Grace Sick on vocals while side two has Lloyd on the lead pipes on the same song. "Spare Chaynge" is a Jefferson Airplane cover done as down right lo-fi as you can get. Check out the hilarious sleeve and may Long Gone John become President. - Cake
(Sympathy For The Record Industry)

WIPERS

"Is This Real" CD
Greg Sage and the Wipers are the missing link between punk and new wave, and this album is the evidence. Including the"Alien Boy" EP as well, the Wipers unmistakable sound has obviously influenced more bands than can be counted. Although often compared to Wire, a fair comparison, that doesn't take away from their originality or the simply great song-writing. It's no surprise this reissue is on Sub-Pop, as it's pretty clear what an influence Wipers have had on most of the bands on their roster. An absolute classic. -Royce
(Sub-Pop PO Box 20645, Seattle, WA 98102)

WIWISEKCJA

"Until The Next Time" LP
You can tell that a song is long when there's only room for six of them. No, it's not one of those painful sludgeathons, but long mid-tempo hardcore tunes. There are tempo changes to help break up the pace. All the songs are done in English, but the lyric sheet includes a translation in their native Polish text. With all the changes that go on you don't notice that you are still listening to the same tune. - Katz
(Malarie, Ropice 281, 739 56 Trinec 6, Czech Republic.)

WORKDOGS

"Electric Mutt" 7"
Ya Know, when ya really stop and take a good look at all the "trash rock" floating around these days... its sad to see certain bands not recieving the credit they deserve. Not far from the top of this list come the Workdogs. Relatively unheard of by many of you indie rockers, these dedicated drunks have been stumbling in and out of basement studios for quite sometime now. Their vinyl output might not be as much as it should be for a band thats been around this long... all the more reason you should take notice of this here little record. A mud-stomping party on the A side and a welcome return to the dark blues on"Unbroken". Simply great and a fuck of alot more sincere than all that Garage Rock released by 18 year old schmuks. - Krk
(In The Red)

RUBBER UGLIES

7"
I hate to sum up A bands entire existence on a couple of songs... but if I hear another GRUNGEY, ALTERNATIVEY band, III, why III, simply implode. Chances are all you kids will like it alot! - Krk
(Shaking Chiuahua Rec. PO Box 9595 Newark, Delaware 19714)

WYNONA RYDERS

"Send in the Clowns" 7"
More cool pop-punk from No.Cal. "Fuck it all" attitude and sloppiness, kinda like early drunk Replacements, would please those of ya' who find Green Day and Fifteen a little too squeaky clean. Try this on for size instead. -Martin McMartin
(Iteration Records, 860 Oxford Way, Benicia, CA 94510)

YAGE

"Caccole" LP
A side project of Kent Steedman (he of the Celibate Rifles) and Romeo & Pippo Pasquini of the Italian band A10. It's entertaining if only for the thirteen minute track "The Psycopathology Of Everyman Melvin Part 1, 2 And 3 (Reverse)" which actually gets boring at the end. Just listen to the Rifles then. - Cake
(Helter Skelter 00162 Romo-Piazzale delle Provincie 8 Italy)

YAHMOS

"Right On" 7-inch E.P. on blue vinyl
A real good powerhouse of an E.P. with five songs that pick you up and throw you down like the worthless dogs that you are, assholes! The Yahmos' "Your Best Interest", "Refusenik","Letter Bomb","Rent Is Due" and"Be Cool" are the tracks which remind be not only of vintage Dischord bands such as S.O.A. and the Teen Idles but also Rudimentary Peni's early material. A total kick-ass affair which you'll never recover from. You have been warned! - Cake
(Sunney Sindicut Records 5127 Alrene Court, Carmichael, CA. 95608)

ZEN GUERILLA

"Self-titled" CD
Missed these guys live unfortunately. Liked the cover art and hung up the poster size version of it on my wall. Music-wise this is interesting but I can't claim I got a handle on it — not super harsh but not super noodly —lots of instrumental passages and an overall mysterioso mood is set. — Shane
(Compulsiv, PO Box 15188, Philadelphia, Pa. 19130)

MISCELLANEOUS REVIEWS

BOOKS...

TERENCE BISHOP

"Heads I Lose, Tales I Lose"
Very personal, and rather sad poems, short stories, and drawings from a newer contributor to Flipside (see poetry page). Lotsa mentions of drinking, lonliness, and alas...self-abuse, by someone who at least knows the score ("It was my last swallow/ drunk from your voice/ Blaming no one/ both were my own choice."). After thirty-two pages of pathos, I've gotta wonder why his put down of heroin use? At least he admits in the title he's a loser, so I guess there's safety in numbers; and always someway to prop yourego up (at least until the next drink puts you right back down again). Well written ("Scene From Hollywood Apt. #425" is short, and effectively poignent), but some of it seems as incomplete as his quest for redemption. -Pooch
(ATH Press, 2177 Stewart Drive, Hatfield, PA. 19440 - $2.00)

TOM CHURM

"Chunks"
Described by the author to me: "It's a collection of surreal prose poems and very short twisted stories." Some are coherent, others roll along in a meandering stream of consciousness. This is not the run-of-the-mill stuff we are used to digesting. Shelves revolt against their "masters," appliances get worshipped, buildings breathe: sound familiar to you? Tom writes these brisk tales so as not to drain the life out of an initial wacky idea; strengthing the absurdity of it all. The stories are of a very convienient length; to be read quickly, then digested. A lot of strange trips went into these scenes and we're fortunate enough to get to enjoy 'em....at a distance of course. -Pooch
(Zilch Publications Ltd., 716 Valencia St. Apt. #4, S.F.,CA. 94110 -$2.00)

S.A. GRIFFIN

"Heaven Is One Long Naked Dance"
What an absolutely wonderful book, containing some of the most humanistic poetry this side of Los Feliz. S.A. decants inspiration from situations as diverse as a New Years party, an Orange County poetry reading, driving down Olympic Blvd., or hangin' 'round the unemployment office. This book brings a sense of pride to those of us who dwell amidst the crime and slime of L.A.. When he writes "there is a skyline/ that does mascara ads for a living/ and then/ there is the beauty of the street," I feel like cruising late night down the 110 vein into the neon and steel heart of my city. And when I read "and no matter what the/ question/ love is still/ the/ only/ answer," I just gotta reach for my girl's hand (sentimental pisces, you know). You've probably read S.A. before in these pages, or in other 'zines and poetry journals, so you're familiar with this man's passion. If not, do yourself the pleasure of absorbing these hundred-plus pages, where (according to the titles) Hearts Bosa Nova, Hope Serves French Fries and a ChocolateShake, and Poetry Is a Drunk Animal Mounting the Moon. Solid man, solid. -Pooch
(Rose of Sharon Press, P.O. Box 776, Hollywood, CA. 90028 [$?])

MOVIES...

ROMPER STOMPER

Written and directed by Geoffrey Wright
Starring Russell Crowe, Daniel Pollock, and Jacqueline McKenzie
An Academy Entertainment Release
The "Wild Angels" of the nineties, only about Melbourne's Nazi skinheads rather than the Corman classic's Venice bikers, this hard-hitting Aussie import's raised quite a stink Down Under,with talkshow hosts screaming for it to banned. Certainly this is the best Oz film in years, and certainly among the great films of the '90s for its direct, documentary-style skin's eye view of drink, debauchery, destruction, disorder, and damn if they don't make the outlaw skin lifestyle look like the postmodern equivalent of the j.d.s and bikers which filled drive-in screens of the 1950's and '60s thanks to Nicholas Ray, Corman, and many decidedly lesser talents who are too numerous to be named here. "Romper Stomper" has been compared to "A Clockwork Orange" and "Reservoir Dogs", both of which contain some measure of truth, but its gritty saga of skins running amok with the spotlight on a tragic love triangle reminds me of "Rebel Without A Cause" and "The Wild One" just as much. The hard-assed, over=the-top leader of the skinhead gang, Hando (Crowe) is essentially the Lee Marvin of "The Wild One" or the Bruce Dern of "The Wild Angels" with a shaved 'do - someone not to fuck with, while the late Daniel Pollock, who OD'd after the making of this flick, essentially plays the more sensitive Dean/Brando/Peter Fonda character. Jacqueline McKenzie, who plays the highly troubled upper-class teen runaway turned skin groupie, is certainly no match looks-wise for the Natalie Wood of "Rebel" , the Nancy Sinatra of "Wild Angels" or even the Mary Murphy of "Wild One", but turns in a great performance as the epileptic ugly duckling femme fatale who hastens the skins' tragic fall. The action flows non-stop from start to finish and never lets up, putting films that cost fifty times the budget of "Romper Stomper" (under $ 2 million) - the soundtrack is great too, accentuating the visceral highs of the picture. My favorite scene is the skins' bungled home invasion of Gabe's (McKenzie) incest-bent movie producer dad's pad, which is particularly reminiscent of "A Clockwork Orange", but I'd have to say that "Romper Stomper" is too fun for description, so see it you bloody bastards even if you're a decided antiracist longhair like me. Truly a great nihilistic classic which will linger on in your memory, so see it if you haven't already. If you've seen it already, see it again. - Mike Snider

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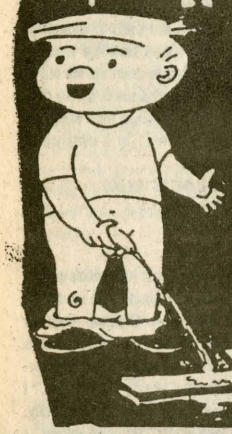

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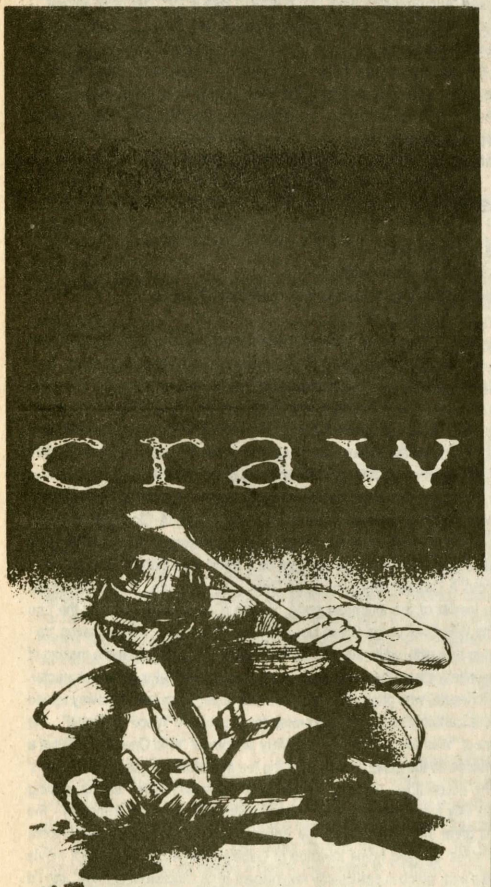

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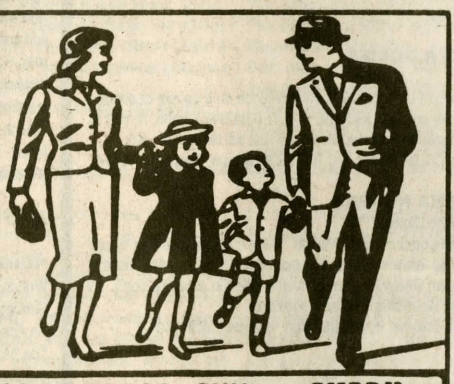

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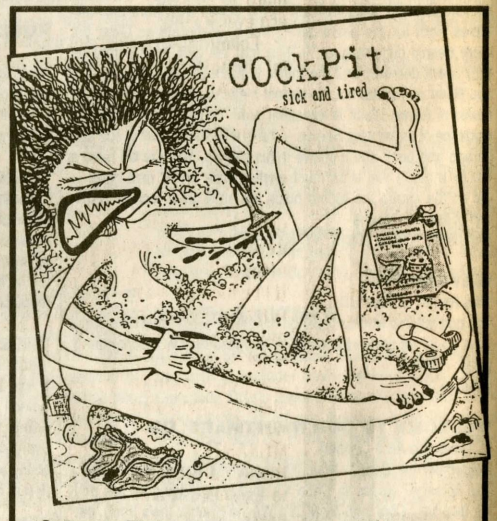

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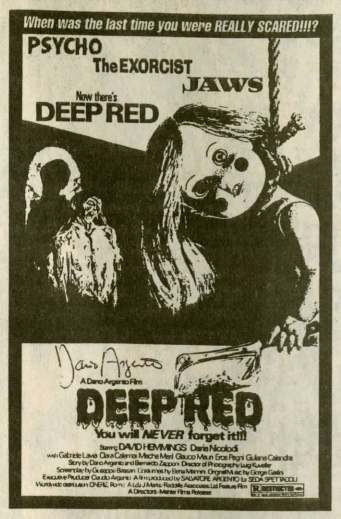
FLICKS

A DEEPER RED
THE FILMS OF DARIO ARGENTO

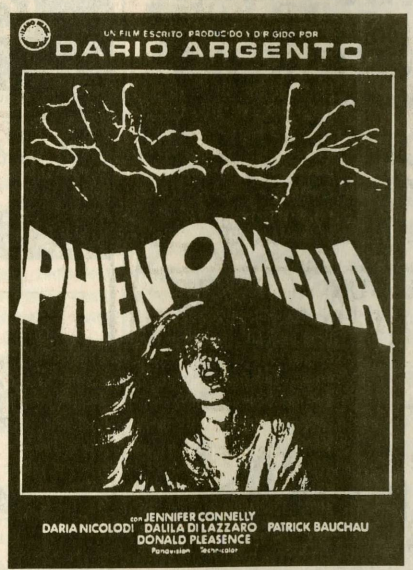
BY MARTIN BANNER

Simply put, Dario Argento is the greatest stylist to ever work in the horror genre. His films are multilayered puzzles that serve as a kind of existential quest for meaning, extemporized in his preference for 'murder mystery' plots. His fatalistic heroes and heroines, stalked by a faceless, unstoppable figure of Evil, are forced to become Seekers of forbidden knowledge to save their very lives. Casually brutal, and unswervingly violent, Argento's films broke cinematic barriers in the depiction of horror and death. As an artist, it is his technical skills and knowledge of design and colour that give his films a Gothic 'look' that is impossible to duplicate. His work stands as a milestone in film fantasy, evocative, original, and decidedly iconoclastic. Around the world, he is recognized by the appellation 'Il Maestro', the master of terror.



His early work as a writer/assistant for directors such as Bernardo Bertolucci and Mario Bava led him to begin thinking of his own future directing career. To that end, Argento became an assistant to 'spaghetti' western auteur Sergio Leone (THE GOOD, THE BAD, AND THE UGLY). It was Argento who directed the magnificient pre-credit sequence in ONCE UPON A TIME IN THE WEST (1969), considered by many to be one of the greatest scenes in a western ever filmed.

Following this, Argento directed his first 'giallo', or thriller in 1969. THE BIRD WITH THE CRYSTAL PLUMMAGE cemented Argento's reputation as a director with style to burn and a knack for creating outrageous camera effects. The Hitchcockian intrigue quickly gives way to outright horror as a masked maniac stalks an American writer (TONY MUSANTE) in Rome. BIRD was to establish a concrete pattern for Argento's films to come: emphasis of style over content, very visual camera movements, and a reputation as a director of graphic violence. Two years later, Argento released another thriller, CAT O' NINE TAILS (1971), starring Karl Malden and James Franciscus. Malden plays a blind man who may have overheard a murder being committed and Franciosa is a journalist who teams up with him to catch the killer. CAT neatly duplicated BIRD's visual style, but lacked a coherent narrative. Still, CAT O' NINE TAILS served to further enhance Argento's reputation as a master of the macabre. Three years later, FOUR FLIES ON GREY VELVET (1974) confirmed Argento's essential mastery of the 'giallo' form.



Set in the world of rock music, the film was another 'maniac on the loose' story, this time liberally laced with heavy, Freudian overtones. Another essential component of Argento's style was added during the final production of FOUR FLIES; Argento founded the Italian gothic rock group THE GOBLINS to provide the music for his films. THE GOBLINS would provide the powerful scores to Argento's two most successful films to come, as well as a slew ofother Italian and American horror films in the mid-to-late 1970's.

In 1976, Argento was to release the film that was to be the turning point in his career, DEEP RED. Featuring David Hemmings, of Antonioni's BLOW UP (1966), and reworking that earlier film's portrayal of a man caught in the murderous web of modern existence, DEEP RED was to become a classic of its kind. Argento, for the first time, had a plot strong enough to contain his more outre' flourishes of stylish violence. The witty 'cat and mouse' game between the seemingly inhuman killer and Hemmings as the witness driven to solve the apparently random killings, made a film Hitchcock would have been proud to call his own.

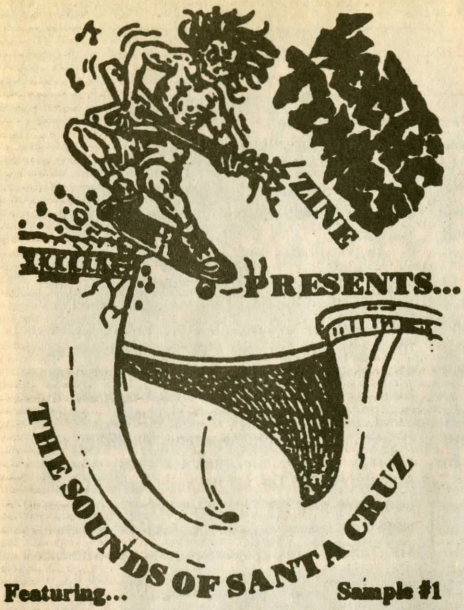
The supernatural elements of DEEP RED were brought totally to the fore in Argento's masterwork SUSPIRIA (1977). This tale of witchcraft at the Frieburg Dance Academy in Germany, was to propel Argento to cult status. Jessica Harper, fresh from her role in Brian DePalma's PHANTOM OF THE PARADISE (1975), gave, perhaps, her best performance as Suzy Bannon, the American student beset by the powers of darkness. THE GOBLINS provided what was to become their signature soundtrack to the film, full of pulsing rock 'n' roll matched with operatic choral arrangements, and bizarre sound effects. What made SUSPIRIA so effective was its use of colour to heighten the outrageous, horrific drama. An outmoded Technicolor stock, previously used for MGM musicals like SINGIN' IN THE RAIN and AN AMERICAN IN PARIS, allowed Argento to push the limits of Expressionistic style beyond anything ever attempted before. The unbridled kineticism of the film, especially in its unrivaled opening fifteen minutes, have never been matched in the horror genre.

INFERNO (1980), the nominal sequel to SUSPIRIA, was a continuation of Argento's experimentation with colour control and lighting to express emotion. As his visuals grew stronger and more violent, his storylines have grown increasingly random and unimportant. A weaker plotted film than SUSPIRIA, it still had many incredible moments that proved Argento could top himself in the staging of even more graphic and perverse death scenes. INFERNO also featured an incredible score by Keith Emerson, who replaced THE GOBLINS. Emerson's mock operatic rock score augmented the stylish visuals, and helped smooth over the more contrived narrative.

For the next decade, Argento's films would suffer from weak writing, bad casting, and a lack of distribution in America. TENEBRAE (1982), was a return of sorts to the 'giallo' of the early 1970's, with Anthony Franciosa as an American writer being stalked in Rome by yet another masked killer. Almost a direct hommage to his own BIRD WITH THE CRYSTAL PLUMMAGE, TENEBRAE was only fitfully entertaining. The mix of camera trickery and weak plotting made for an ill-concieved, but great looking movie. PHENOMENA (1985), was easily Argento's worst movie. Jennifer Connelly (of THE ROCKETEER) played a young girl who has a psychic link with avariety of insects. She uses her control over the bugs to hunt down a vicious murderer whose victims are all young girls. As ludicrous as the film sounds, it still works primarily on a visual level. Argento manages to imbue the film with a certain sense of menace, and, as always, everything looks terrific. As an executive producer, Argento used his considerable resources to shepherd a series of films for younger Italian directors, the most successful being Lamberto Bava's DEMONS (1987) and Michele Soavi's THE DEVIL'S DAUGHTER (1990). Fortunately, this slow hemmorhage of Argento's considerable genius came to an abrupt end with 1989's OPERA. A stylish return to his SUSPIRIA days, OPERA was proof positive of Argento's mastery of technique. The various gory deaths in an opera house during a production of MACBETH were as inventive as anything Argento had ever produced. TWO EVIL EYES (1992) was Argento's first official, American film. In adapting Edgar Allen Poe's "The Black Cat", Argento was back in top form. Harvey Keitel gave a strong performance as a disturbed photographer who murders his own girlfriend. Psychologically, TWO EVIL EYES is Argento's most mature work. He portrays Keitel's obsessiveness and phobic mania with a tight grip on the audience's nerves.



Currently, Argento is at work putting the finishing touches on a new horror thriller called TRAUMA that is due for release later this year. Shot in Minneapolis, with an American cast, TRAUMA is Argento's bid for mainstream success and recognition of his talents. Whether that holds true or not, Argento's films will stand the test of time as the work of a certified auteur who has dared artistically to impart his own fears and dreams to the tangible reality of celluloid. He is simply 'Il Maestro'.



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ZINE called WEE HOURS, seeking submissions of all kinds: fiction, nonfiction, poetry, artwork, random interesting stuff, etc. Send your work, or send 2 stamps for an issue, to WEE HOURS c/o Katherine 64 Ellington Rd. Quincy, MA. 02170.)

GG ALLIN MAILORDER list available. Includes records, t-shirts, CD's, tapes, stickers and more. Please send a .29 cent stamp or IRC to recieve list. Send to: VOMITOSE, 3212 Birchwood Ave., Wyoming, MI. 49548. Seee the "Terror In America" Tour `93.

GG ALLIN 7"ERS For Sale. Your choice: (A) Violence Now, (B) X-Mas Record, (C) Look Into My Eyes, (D) Public Animal # 1. $5 each USA & $7 each world. Cash or Money orders. Skeeter, 3312 Birchwood Ave., Wyoming, MI. 49548.

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JINX! TWINZINE seeking contributions from or about twin punks. Please send any photos, xeroxes, articles, interviews or info. to JINX, c/o Cindy Wolfe, 1510 Middle St., Olympia, WA. 98501.

RECORD SALE! Germs "Forming", Weirdoes "Neutron Bomb", Art.Faith "What We Want," 1st Naked Raygun, Gang Green "Skate/Alcohol," Helmet, Superchunk, Flipper, Big Black, Sonic Youth (autographed), Tel. Personalities, Dest. All Monsters & more punk, underground, SUB POP, AMREP, etc. Over 10,000 titles plus tons of test pressings. Bean's Records POB 2877, Athens, GA. 30612-0877 (706) 543-3793.

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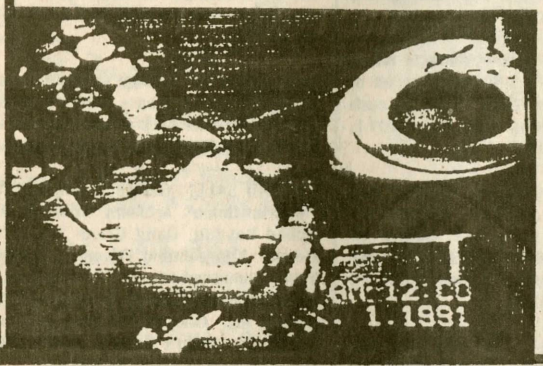

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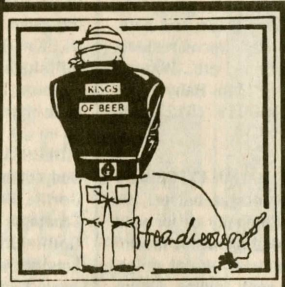





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FIRST SHOW IN 14 MONTHS! GG Allin Live, Asbury Park, NJ - 4/25/93, only $3.50. "Scumfuc'd - The GG Allin Tribute Comp. featuring 11 bands & intr. - $3.50. Autographed copies $8.00. Eleven photosfrom 4/25/93 show - $7.00. Outside U.S. add $2 cash or blank postal M/O to: HUH? Productions, 4809 Ave. N, Suite 118, BKLYN, NY. 11234.

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FREE 3 SONG CASSETTE The latest and the best from Skidd Freeman. "What A Crazy Ride" Shoelace #4. "A Lot Of Fun" File 13 #15. "Like Being Inside The Brain Of A Lunatic" Gajoob #9. Send three 29 cent stamps to: Skidd Freeman, POB 4281, East Lansing, MI. 48826.

DEAD CHRISTIANS leaping from their graves to kill; limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk-industrial. Tape #3 only $4: CNF, POB 9152, VA. Beach, VA.23450.

TORONTO HARDCORE HOTLINE now has a new number!! (416) 596-2202 is the place to call for the latest listings of upcoming shows, local releases, record swaps or whatever punk rock happenings are going on around town, plus locally it's still free to call!! Punk is ours, communicate!

FREE DEMO! 5 song demo with lyrics. The band is CEREAL from Orange County, CA and the demo is yours FREE simply by sending a blank tape to CEREAL, 16576 Mt. Kibby Street, Fountain Valley, CA. 92708.

DAGGER #16 out now! Lois Maffeo, Love, down, plus reviews out the wazoo, fiction and "lots more". $2.50ppd. from P.O. Box 7605 Santa Rosa, CA. 95407-0605.

WEEN - Looking for "Push The Little Daisies" EP which was a promo CD put out by Elektra. I'll pay $5 (plus postage) or will trade WEEN video or audio. Also looking for any WEEN shows on video. Joe Hunter POBOX 59132 Dallas, TX. 75229. Also, please send a xerox of the cover with your response.

SEND ME ANYTHING.—I'm daring you. Response to all. P.O. Box 341349 Los Angeles, CA. 90034-9349.

PATCHES!!! Black Flag, Bad Religion, OPIV, NIN, Nirvana, Minor Threat, Napalm Death, Misfits, Wasted Youth, Cromags, Danzig, ENB, SubHumans, Agnostic Front, Samhain, Mission, TSOL, Primus, KMFDM, P-TV, Insted, Cramps, Cows, Bauhaus, PIL, 2-Tone, Husker Du, Pearl Jam, Aggression, Slapshot, 7 Seconds, Motorhead, GWAR, Exploited, Fear, Crumbsuckers, Crass, SKA and 100's more! Send $3.50 each PPD patch to: Jeff Hill 1186 S. Diamond Bar Blvd #106, Diamond Bar, CA. 91765 (714) 449-3229 or write for your free complete catalog.

STICKERS!!! Black Flag, Bad Religion, OPIV, NIN, Nirvana, MinorThreat, Napalm Death, Misfits, Wasted Youth, Cro-Mags, Danzig, ENB, Sub-Humans, Agnostic Front, Samhain, Mission, TSOL, Primus, KMFDM, P-TV, Insted, Cramps, Cows, Bauhaus, PIL, 2-Tone, Husker Du, Pearl Jam, Aggression, Slapshot, 7-Seconds, Motorhead, GWAR, Exploited, Fear, Crumbsuckers, Crass, SKA, and 100's more! Send $1.00 PPD each sticker to: Jeff Hill 1186 S. Diamond Bar Blvd # 106, Diamond Bar, CA. 91765 (714) 449-3229 or write for your free complete catalog.

GRISWALD'S ALMANAC NUMBER ONE out now. Features on the Melvins, Sam Raimi, and plenty of cheap laughs at the expense of Kurt and Courtney. The cost is one dollar, but I'm willing to trade with other zines. Write to : Mase, 609 8th Street, Hermosa Beach, CA. 90254. Send deoms, letters or whatever else.

WHITE MALE, 22, looking for others to form reactionary political organization in suburban San Francisco area (Peninsula). political and ideological format similar to Black Panthers. I'm not interested in your race, nationality, age, sex, religion or sexual preference. no drugs. write to Jonathan 2310 Oakmont dr. San Bruno, CA. 94066.

VIDEOS FOR SALE... Misfits `82, Descendents `87, D.K. `78 to `81. Devo `88, Decline Pt.1, Another State of Mind, Go-Go's `83, GoGo's TV shows, Blondie `79, all on HG tapes, money orders only $23 Post Paid to :Huck Keys P.O.Box 592, Greenwich, CT. 06836.

GG ALLIN & ANTISEEN - murder junkies cd $10 ppd. COC-KNOOSE- pain from the prairie 7" E.P. $3ppd. both for $12. overseas add sufficient postage. money order or cash only payable to Jeff Skipski. BALONEY SHRAPNEL POB 6504 Phoenix, AZ. 85005. list of rare and not so rare records also available for sase to same address.

FOR SALE: Massive collection of punk/ hardcore records (over 1000), zines, live tapes. Collected over 10 years. Send $1 for list. Anthony Box 151244 San Diego, CA. 92175

7"S FOR TRADE *all ORIGINALS* Wide Awake(graffiti cover), Ignition (Sinker), Misfits `3 Hits' and `Halloween', Deathwish, Underdog, DOA `Right to be Wild', OFFS `Johnny Too Bad', Minutemen `beanspill' See ad below:

`ALTERNATIVE' 7"s for trade: Mudhoney/Sonic Youth split, Das Damen "Sad Smile", Rapeman `Inki's Butt Crack' all on Sub Pop; Thrown Ups `Smiling' Amrep (600), Sonic Youth `Teenage Riot' flexi, Galaxie 500 `Tugboat' blue, The Last "She Don't Know', Mission Impossible/Lunchmeat split (w/Dave Grohl) on Dischord, see ad below:
12"S FOR TRADE: Dwarves `toolin' orig. and still sealed, FEAR `the record' orig., Justice League `reach out', Verbal Abuse `testpress of LP', Misfits `Evillive' Euro (not a boot!), King Face 2nd LP, Jerry's Kids testpress of 2nd LP, Dag Nasty `Trouble Is' 12" green, Blast "power of", wishing well Boston not L.A. comp LP, `Cruising' sooundtrack w/GERMS, D.I. first LP orig.Revenge Rec., Fugazi `bar-code' boot LP (1990) See ad below:

VIDEO: Babes in Toyland, Bad Brains, Beastie Boys, Beefeater, Big Boys, Bikini Kill, Blowfly, Bodycount, Born Against, Circus Lupus, Cows, Crucial Youth, Cure, Cypress Hill, Dag Nasty, Digable Planets, Drive Like Jehu, Dwarves, Ed Hall, Embrace, Fear, Free Kitten, Fudge, Fugazi, Fu Manchu, Galaxie 500, Germs, Go-Go's, Gray Matter, Gwar, Hammerhead, Hawkwind, Helmet, Huns, Ice Cube, Ignition, Inspiral Carpets, Iron Cross, Jawbox, Jesus Lizard, Jon Spencer's Blues Explosion, King Face, King's X, Kiss, L7, Laughing Hyenas, Les Thugs, Marginal Man, Melvins, Minor Threat, Minutemen, Mr. Bungle, Muffs, Mummies, Nation of Ulysses, Negative Approach, NOFX, No Means No, Pain Teens, Parliament/Funkadelic, Pixies, Ramones(`77 & `78), Rites of Spring, Rocket from the Crypt, Rollins, Scream, Screeching Weasel, Seaweed, Seven Seconds, Severin, Shudder to Think, Sonic Youth, Soulside, Spacemen 3, Spinal Tap, Spin Doctors, St. Vitus, Steel Pole Bath Tub, Sun Ra, Superchunk, Supersuckers, Television, Tsunami, Unrest, Velocity Girl, Village People, Void, Ween, White Zombie, Wool, John Zorn & Many others. Send large (not small) SASE to: Joe Hunter POBox 59132 Dallas, TX. 75229.

HORCHATA: Humane Restraint B/W Rock Crusher Rip-Screamin' Debut 7" out now and hopefully reviewed in a zine near you for an unbiased opinion. $3PPD U.S. $5PPD World U.S. funds only please. Cash accepted, but risky as hell and not advised. Checks and MO's payable to Mind Of A Child Records PO Box 1586 Findlay, OH. 45839-1586. Store and distributor inquiries welcome. Demos accepted and plans being devised for Radio Birdman Tribute LP/Cass/CD.

GOTHIC, PUNK, INDUSTRIAL, GRUNGE, pop, rock, metal, etc. Vinyl, cassettes, CDs, books, `zines, etc. Send a large SASE or stamps to Sound Views Mail Order, 96 Henry Street, #5W-F, Brooklyn, NYk. 11201 for free catalog.

WILL TRADE RECORDS from both ads above for old or recent Rollins, Sperry, Pettibone books/zines. Wishing Well records paraphernalia, Tattoo shirts/books, Blast shirts, Rocket From The Crypt stuff, etc., etc. looking for tons of other stuff, send want/trade lists, esp. books&shirts. Correspondence welcomed. Special offer: pick any three 7"s or LP's for the head of Mike Hartsfield. Send to: EDWARD VERHAEGHE,BURG 12, 8820 TORHOUT, BELGIUM.

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100 OR MORE ITEMS to trade, rare records and tapes punk/ HC/ skin from 70's & 80's. Your list gets mine, videos welcome. Denis/ Caixa Postal 2921/ CEP 09211-970/Ag. Tamamduatei/ Santa Andre - SP/ BRAZIL

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HEY YOU WANT PUNK! Well Here's Scum Zine with Blanks 77, Unamused, Screeching Weasel, UK Subs, Anarchy! With a comp tape of bands interviewed & 3 local Florida bands $4.00cash! P.O. Box 7051, Jupiter, FL. 33468-7051! Trades welcome! Scum Punks Rule!

LOW GEN. VIDEOS FOR TRADE: GG Allin, Dwarves, Jim Rose Circus Sideshow, NOFX, Ramones, L7, Murphy's Law, SNFU, Lisa Suckdog, Agnostic Front, Straight Ahead, Fear, Pantera—Michel Gagnon. 1550 9 IEM Rue. Grand-Me`re.Pq G9T 5M5. Canada. Next day reply!

WANTED: Low Gen. Videos of GG Allin (70's & 80's) and the Misfits. will pay or trade! Michel Gagnon. 1550. 9IEM Rue. Grand-Me`re.Pq. G9T 5M5. Canada.

L.A.'S NEW PUNK ZINE - GLOSSOLALIA - issue #2 is out now featuring interviews with THE RED AUNTS, OILER, MONDO VIDEO's Reverend Rob, LAZY COWGIRLS, plus GG ALLIN in store report, original punk fiction, psycho articles and a whole lot more - all for only three stamps! What a deal! Issue #1 featuring STAN LEE (DICKIES, duh) interview, part one of OILER and LAZY COWGIRLS interviews, etc., is still available. GLOSSOLALIA, 2041 N. Vermont #402, Los Angeles, CA. 90027.

MEDIA CHILDREN, `Hated & Suppressed', Resist & Exist, `Music For Social...', April 4th Benefit Comp, `Media Children', `Autonomy', `Resist & Exist', The Desert Show, `Autonomy' & `Litmus Green', Write for complete list,... Total Chaos, Struggle, Still Life. ATTENTION ALL records sellers, I'm always buying rare, 1st press PUNK, sXe, ETC., EP's, LP's, WHATEVER it is your selling, please send me your list, ...Anti-System, Flux, Peni, Icons, Liberty, any Crass, Corpus Christi, Motarhate, Bluurg label, ANY label, OVER 500ÿ2D Punk records for sale, trade, for cheap, ...A Heads-Zounds, also need Pen Pals from all over, 18 year old vegan, @ist, Anti-Apartheid, Racism, Oppression, Stamps appreciated, Write, A.G.C. P.O.Box 1411, Montebello, CA, 90640-1411.

UFO PRISONER needs friends. I enjoy masturbation, beer, drugs and my cat Clyde and anything else when you creatures let me. Benji -1123 North Flores Avenue, #5, West Hollywood, CA. 90069. Please phone me E.T.'s! (No Nazi Sirians).

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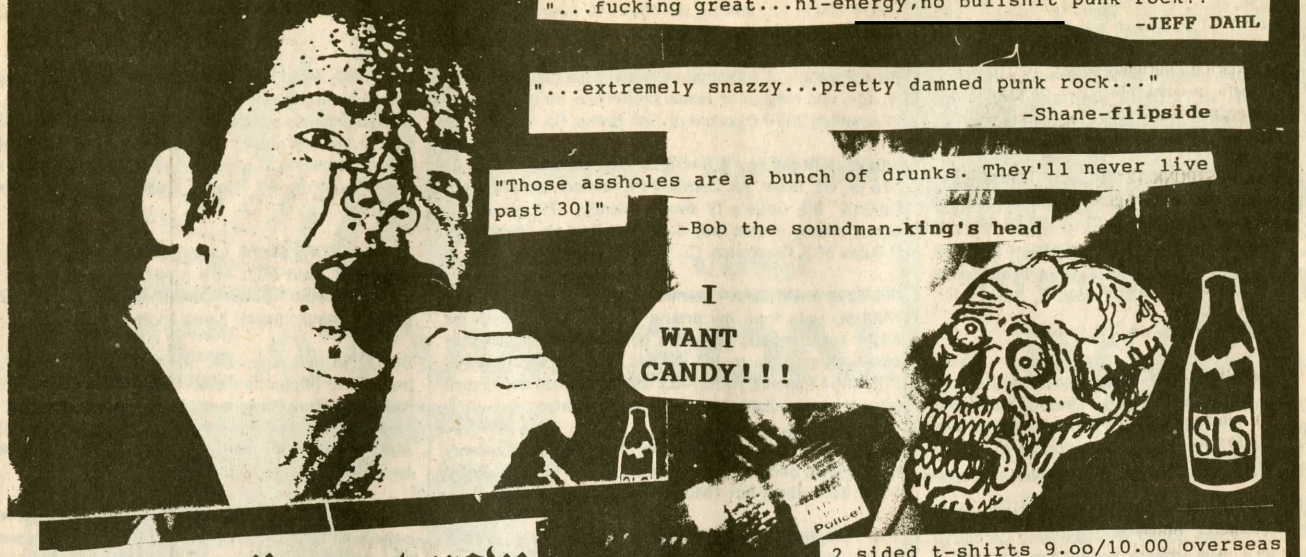

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We put out updates every 6-8 weeks with tons of new stuff. All orders are processed the same day and shipped the next business day (checks may be subject to hold - see our '93 catalogue for details). Damaged goods can be exchanged. Three different ways of shipping in the U.S. available. We also give you lots of free stuff (band infos, photos, flyers, zines...-all subject to availability) with your order. We'll take credit-card orders soon. Sounds too good to be true? We've been doing this over 3 years now and the fact that we have 85% return customers every time we put out an update speaks for itself.

For C.O.D. orders (U.P.S. only and you must have a verifiable phone number listed in your name or your folks' name and ship to the same address), mailorder info or to check on stock call our mailorder hotline at (312)942-1764. To get our brand new 1993 catalogue send four loose U.S. first class mail stamps (world: four IRCs or $3.00) to the address below. Sorry, no postage - no catalogue!

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"WAR BETWEEN THE STATES" classic 1985 comp. tapes available again through TPOS. 90 minutes of Northern bands U.S. 90 minutes of Southern bands. $4.00 per tape or $7.00 for both. TPOS 12 Mill Plain Road Danbury, CT. 06811. U.S.A.

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ATTENTION ZINES! Huel Records wants to advertise in your fanzine for upcoming SQUATWEILER release (see Book Your Life II). Send deadlines, rates, zine info and possible interviews to POB 21134 Winston-Salem NC. 27120-1134.

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DRUMMER WANTED: For an established band in the LA area. Looking for someone that can dedicate themself, Play Extremely Hard, and has intelligent, creative ideas. Some of our minor influences are Bastro, Slint, Rites Of Spring, Girls Against Boys, Drive LikeJehu. We can be contacted by phone at 818.796.8625 or write P.O. Box 93839 Pasadena, CA. 91109. Thanks.

CORRESPONDENCE WANTED. With Sex Workers, Musicians, INDIVIDUALS, artists, ect. For raging debates, and cool communications. I like stuff like Lush, Hendrix, Cocteau Twins, ICE-T, Tribe-8, Flipside and maybe even you, so write! Richard, 1111 East Madison. Suite#162, Seattle, WA. 98122.

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Other PARASITES singles available on Shredder: "Paramania", "En Homage aux Beatles", and "Last Caress". New PARASITES album in September. For tour and T-shirt info write the band at P.O. Box 40307. Berkeley. CA 94704. All the singles are $2.50 each. Mail orders are handled by Blacklist. 475 Valencia St., S.F. CA 94103. Make checks payable to Blacklist. Include $1.05 postage for the first pound in the U.S.

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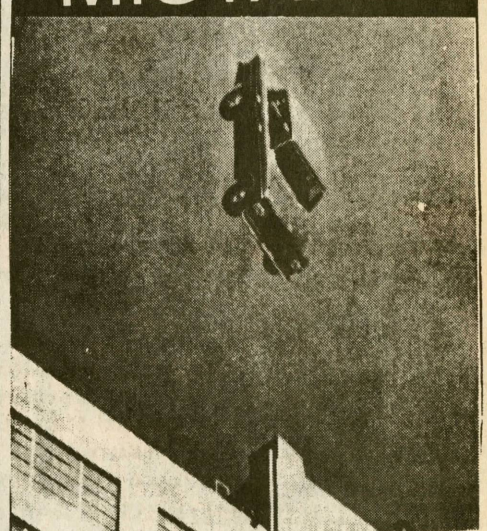

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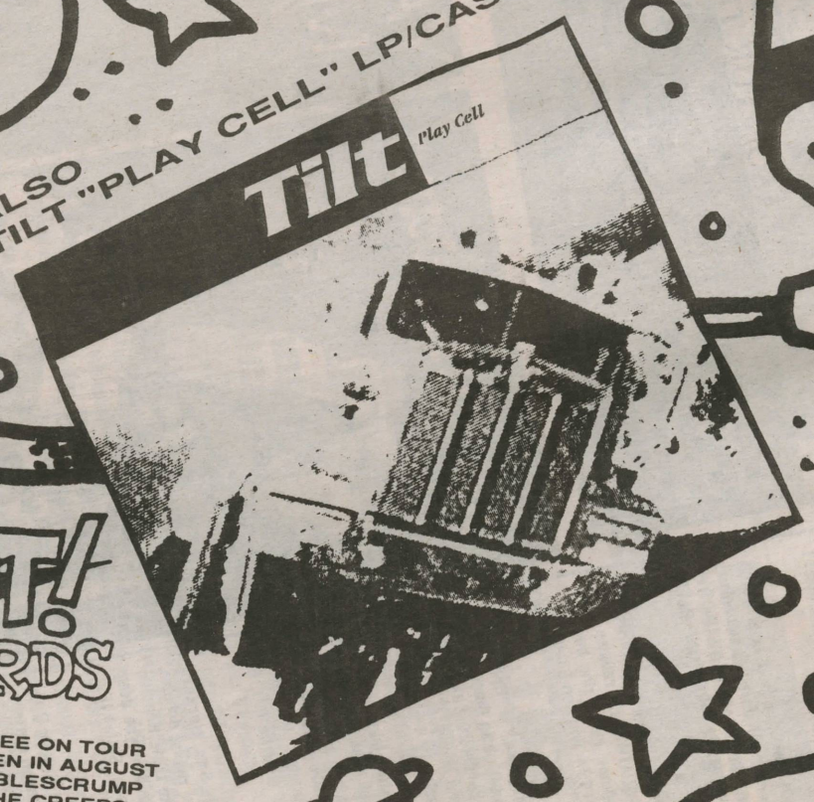

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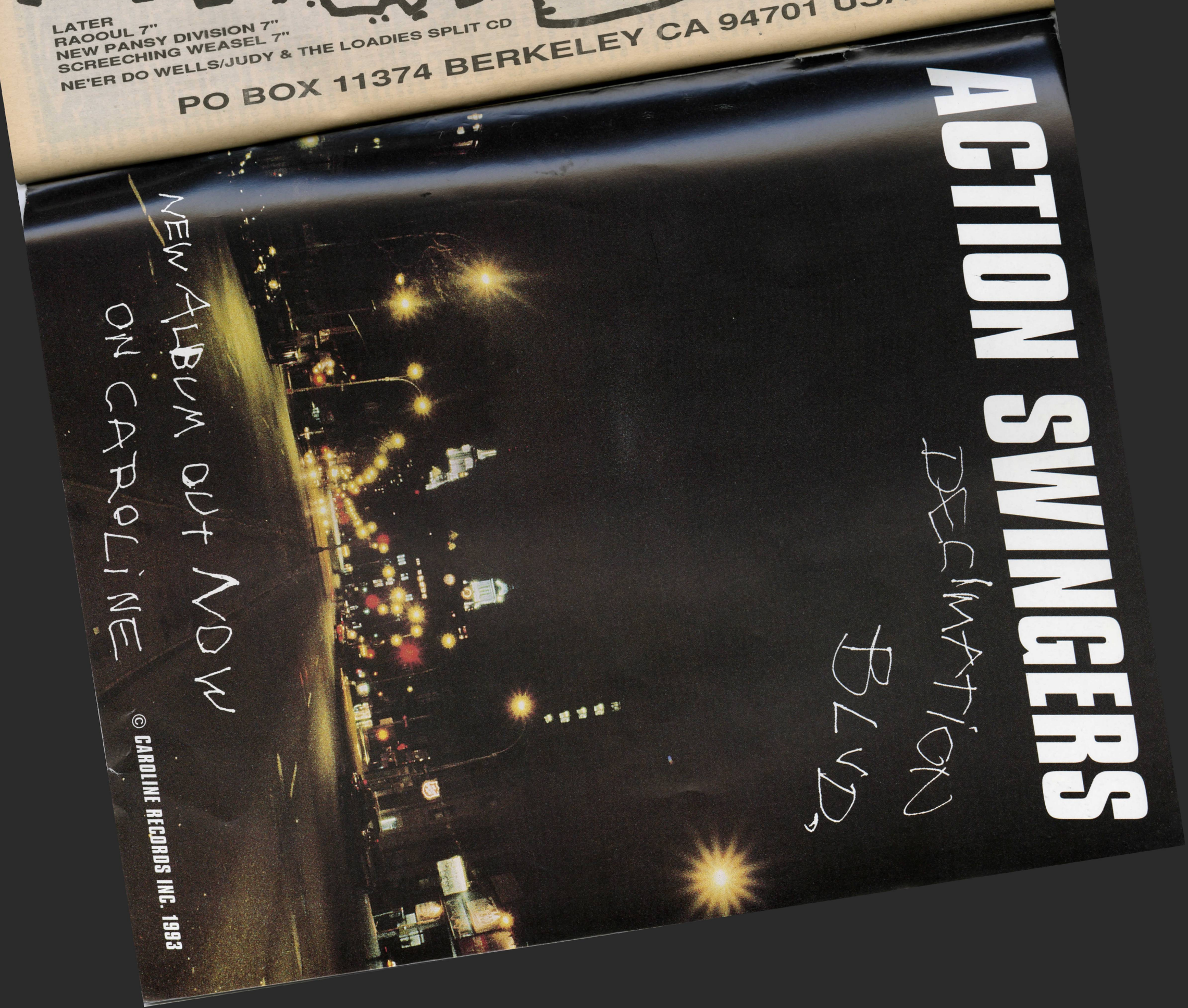

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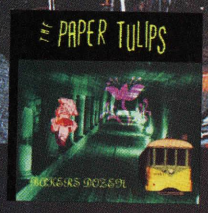

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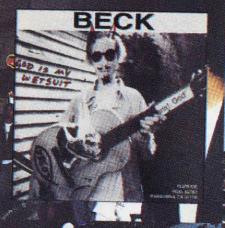

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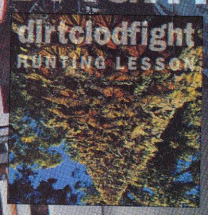

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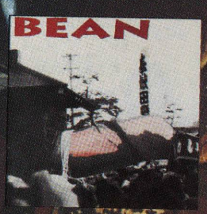

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